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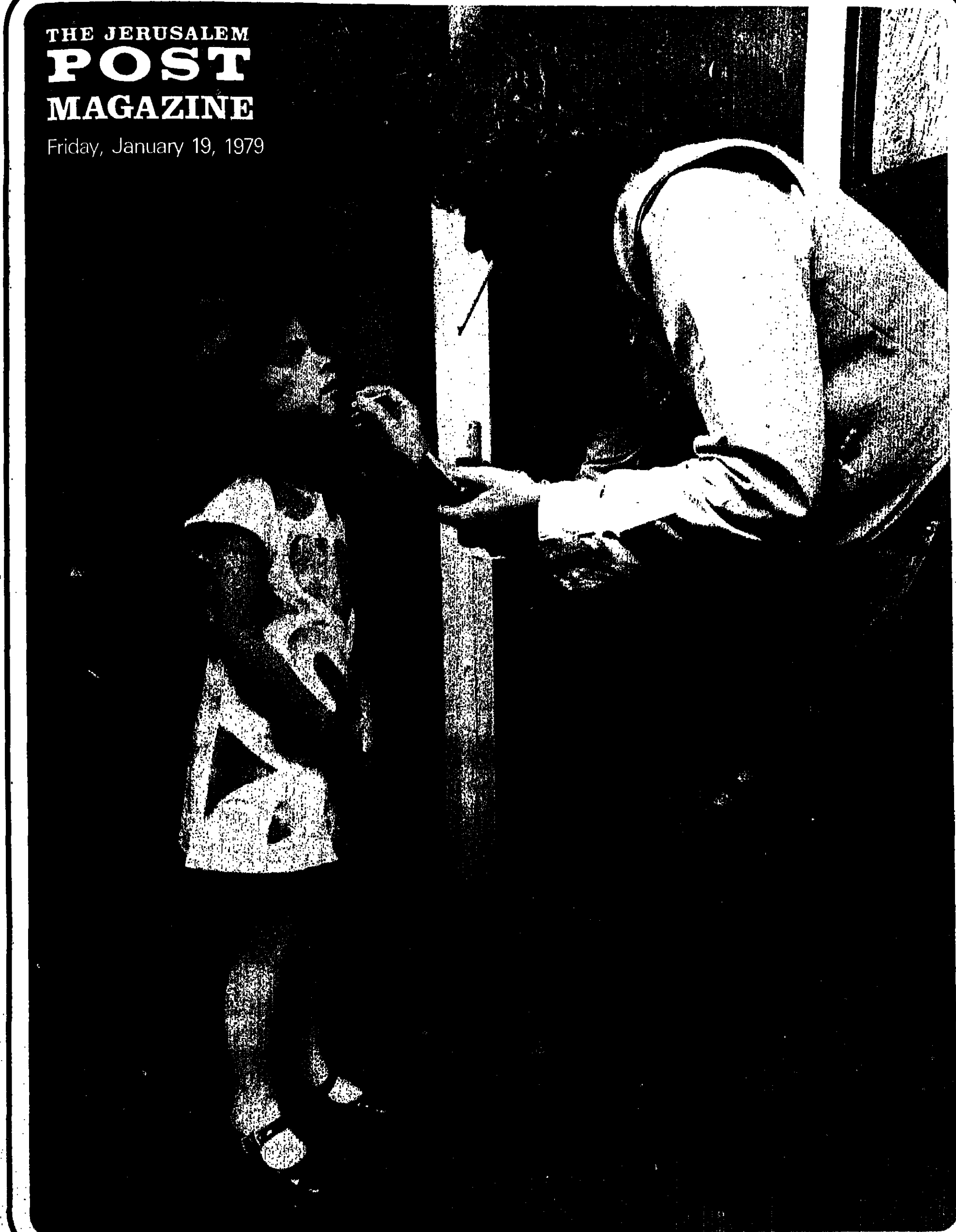
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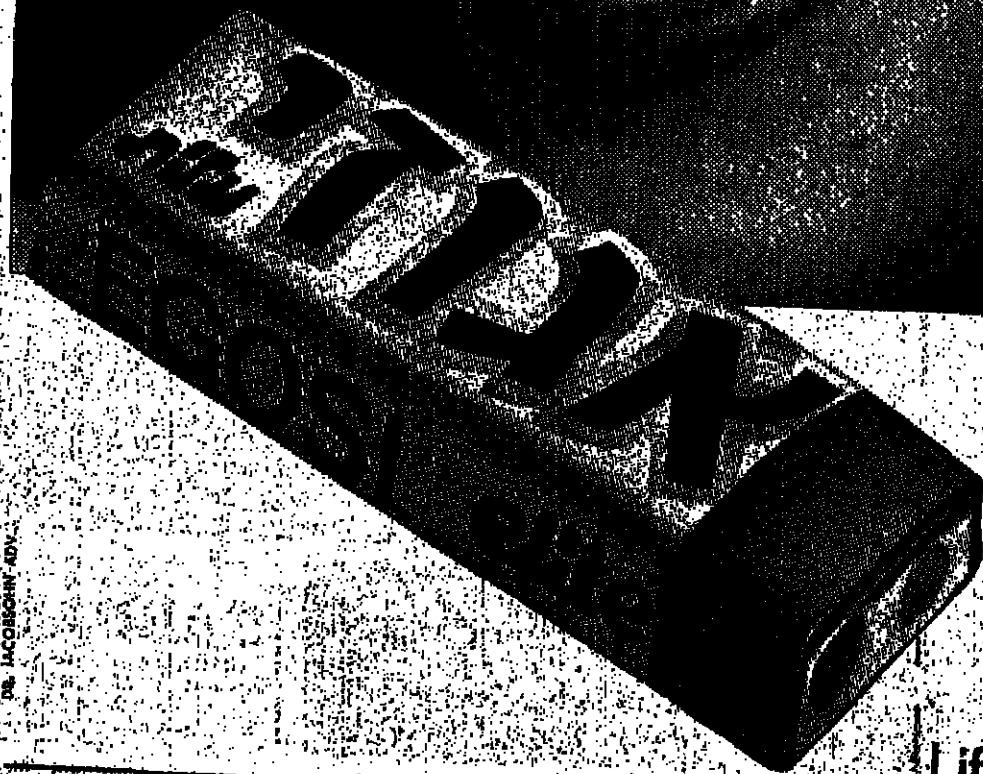
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## THE JERUSALEM POST MAGAZINE

Friday, January 19, 1979



# "ELITE'S EGOSI IT'S FABULOUS"



...She prefers Egosi to a juicy duck,  
to a cake with whipped cream,  
to a sweet drink,  
and she looks-fabulous!

Life is sweet with Egosi from 

GE TWO

THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 19, 1979

## In the issue:

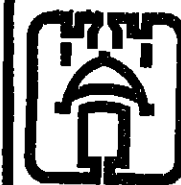


On the cover: Backstage at the Children's Song Festival, photographed by Lester Jay Millman.

	Page
Abraham Rubinsvich looks into the background of the Shabbat trouble on the Ramot road.	4
David Frank reports on the situation of the whites in Rhodesia.	6
Louis Rapoport concludes his account of the Falshas of Ethiopia.	8
Paul Kohn talks to Israel's veteran football stars, Mordechai Spiegler and Giora Spiegel.	10
Ruth Ariella Broyde uncovers the mixed motives behind the Children's Song Festival.	12

	Page
Frans Ollendorff introduces one of Jerusalem's little-known Moslem shrines in words and photographs.	14
The Book Section. Reviews include: an account of the cloning of a man; a case for solar energy; Martin Gilbert's history of the return to Eretz Yisrael; two French books about Israel by a Jerusalem monk; a volume of letters on internity; a dictionary of densed English. Fiction: The posthumous finale to "The Once and Future King" and Iris Murlech's latest novel.	16
The Art Page.	21

	Page
Thirty years ago in the Post.	22
The Drybones Weekend Cartoon.	23
In the Poster Pullout: Theatre (D); Media Week (G); TV and Radio Schedules (H); Chess (J); Music and Musicians (K); Rock, etc. (L); Matters of Taste (N); Ephraim Kliton (O); Bridge (P).	



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FRIDAY, JANUARY 19, 1979

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THE JERUSALEM POST MAGAZINE

PAGE THREE



ONCE AGAIN, two sides eying each other tensely across the border that divided Jerusalem. Once again, two sides nurturing resentments and preparing for violence. This time, not Jew facing Arab but Jew facing Jew.

# Stony way to Ramot



Both sides see ulterior motives in the struggle over Jerusalem's Ramot road and both sides are right. ABRAHAM RABINOVICH examines the power struggles and planning considerations that lie behind the conflict.

The delicate human fabric of Jerusalem stretched taut by a 2.5km. length of road. The beauty of engineering logic clashing with the beauty of divine commandment, both giving way to threats of unleashed dogs and bombs. A question of principle snowballing, seemingly inexorably, to a Jerusalem *kulturkampf* of major proportions.

The story begins in a different era a few years before the 1967 War. Mea Shearim and the other religious neighbourhoods of Jerusalem, blessed with a multitude of children, are filled to bursting-point. The Klausenberger Rebbe arrives in the capital to establish an Orthodox neighbourhood that will perpetuate the name of the Gaitan town from which he and his renowned ancestors came, Sanz.

He and his local advisers reject sites near the secular Rasco and the mixed Katamon. Instead, they choose a site on the northern edge of the city where barren rocky hills overlook the border and the Arab Legion positions beyond. It is an uninviting location but the land here is cheaper and its isolation permits the development of an insular Orthodox community able to live the lives of God-fearing Jews without the distractions of the secular world.

KIRYAT SANZ was established in 1968 and provided homes for 400 families. Other religious localities began to attach themselves to this nucleus — Shikun Habad, Unsdorf, Itri, Mattersdorf, Ramat Yerushalayim, Ezrat Tora. What would develop in one decade on the hilly city-edge strip between Romema at the entrance to town and a point above Rehov Shmuel Hanavi was a "Bible belt" of exclusively Orthodox quarters. To this two-kilometre stretch came some 2,500 families with an average of five children. It was a young, dynamic population, much of it representing overspill from the older religious neighbourhoods around Mea Shearim. There were also immigrants from the West.

Until the Six Day War, Kiryat Sanz and its neighbours served as a border buffer that made life more secure for the districts behind it. The war removed the Jordanian threat and made the religious enclave secure enough for orphanages, yeshivot and other institutions to be established there.

In the post-1967 years, the religious residents could see from their hills two new neighbourhoods going up beyond the former border and taking over from them the role of buffer. Near at hand was the religious Sanhedria Murhevot occupied mainly by Western and Russian immigrants. Two kilometres to the north was Ramot, designed to be a town in itself with some 40,000 residents by the mid-1980s.

THE RELIGIOUS residents basked in an idyllic sense of isolation and security until a day in 1976 when tractors appeared at the foot of their hills. They quickly discovered that a six-lane highway to Ramot was to be built below their enclave to replace the winding two-lane road opened up alongside Sanhedria Murhevot shortly after the Six Day War.

The Bible belt, where the predominant male garb is black,

(Above) Rabbi Krashinsky, who "came here to live a quiet life," looks out at new road from window of his Kiryat Sanz apartment. At right are Ezrat Tora buildings closest to the road; opposite hill is proposed site of Shmuel sports stadium. (Below) Saplings uprooted this week by Orthodox protesters are evident at side of road. Municipality later planted new trees. Buildings on hill at right are Ezrat Tora; Kiryat Sanz is at left. (Zoom 77)



is an Aguda stronghold and ultra-religious party wanted time in submitting questions to the Knesset and protesting at the Hall.

Interior Minister Yosef Burg the more modern National Religious Party (the predominant indication of an ultra-religious neighbourhood is the knitted skullcap), chided Aguda for waiting two years after the road was initially announced before protesting. He effectively pigeonholed the matter by referring it to committee.

Mayor Teddy Kollek, a veteran of numerous religious-sectarian skirmishes, realised that the Ramot road issue was explosive. On the one hand, it involved arterial traffic which could not be shut to traffic on Shabbat. On the other it directly involved thousands of Orthodox families claiming that the road would violate the isolation of their neighbourhoods which was violated.

In Jerusalem, with its complicated inter-community relations, the *status quo* is an important instrument for ensuring stability, and the Orthodox community, if it feels itself slighted, can turn out well-organized and militant forces.

In the recent municipal elections, Aguda drew 14.7 per cent of the votes — more than 18,000 ballots — to win five seats, more than it had previously. The ultra-religious forces in the city also include thousands of others who did not vote, among them the anti-Zionist Netural Karta.

Kollek, for all his bluntness, has proven over the years extremely sensitive to the Sabbath peace of the city's religious residents. He had closed some 20 streets, comprising whole neighbourhoods, to traffic on the Sabbath and persuaded the secular population of the inconvenience it might bring to an inescapable price in a culturally polarized city.

After more than 1,000 Orthodox demonstrated against the planned road in front of City Hall in August, 1976, Kollek wrote to the Kalibe Rebbe, one of the leaders in the area, to say that while the road could not be legally closed, "we will do our best to see that drivers refrain from travelling on it on the Sabbath."

He called on a widely respected Orthodox architect and planner, Yosef Shenberger, to try to work out an alternate route that would be engineeringly sound and avoid the religious neighbourhoods. The solution recommended by Shenberger, however, was rejected by municipal and government engineers, who said the route would be too steep and too dangerous.

THE NEW ROAD was built as planned by the Public Works Department on behalf of the Housing Ministry, which is developing Ramot. Its cost was some IL500 million.

The route chosen was the only logical one, say the engineers. "The road has to go somewhere between Kiryat Sanz and Sanhedria Murhevot," explained Avimar Gil, Jerusalem district director of the PWD. "In this space (about 700m.) you have two wadis separated by the hill on which the Har Hotzvim Industrial Park is located. The road has to go in one of the two wadis. The one near Sanhedria Murhevot, in which the old road is located, is too steep for a modern highway, especially in wet weather. The only choice, then, is the wadi closer to Kiryat Sanz." Says Shmaryahu Cohen.

Jerusalem district director of the Housing Ministry: "There's nothing else I'm so sure of as that this is the only way the road could have gone."

Some of the religious leaders suspect, however, that the route was chosen not for engineering reasons, but in order to close off religious neighbourhoods around Kiryat Sanz and prevent them from expanding down the slope.

"There are people who take a narrow view of the growth of the religious community," says Rabbi Mordechai Krashinsky, a leader of the Kiryat Sanz neighbourhood committee.

These suspicions, paranoid as they may sound to some, contain an element of truth. Meron Benvenisti, former deputy mayor in charge of urban planning, said in an interview last week that he had favoured the present route precisely in order to keep the religious neighbourhoods from spreading down the slope — this at a preliminary planning stage, when the possibility of shifting it into the other wadi was being discussed.

Benvenisti's motive, however, was to spare the green belt planned for the northern edge of the city.

"The green belt wouldn't have stood up to the building pressure," he said. "But the road is a recognizable barrier and the green belt can be developed behind it."

In the end, however, it was pure engineering considerations that prevailed, say the government road builders.

ONLY ONE of the religious neighbourhoods, Ezrat Tora, has houses alongside the new Ramot road. Half-a-dozen buildings are within 20m. of it but on a bluff about 10m. high. Jerusalem's major Orthodox contractor, Abraham Treger, built them despite having been informed that a major road would pass below.

According to Shmaryahu Cohen of the Housing Ministry, the road was even shifted about 80m. at a point where it skirts Ezrat Tora, in order to keep as far away as possible from the houses.

"After we did that," said Cohen last week, "Treger built three more houses in the area we vacated."

Interviewed in his downtown office, Treger said the purchasers of apartments in these buildings were fully aware they would be living alongside a road.

Had he or they believed that the road would not be used on Shabbat?

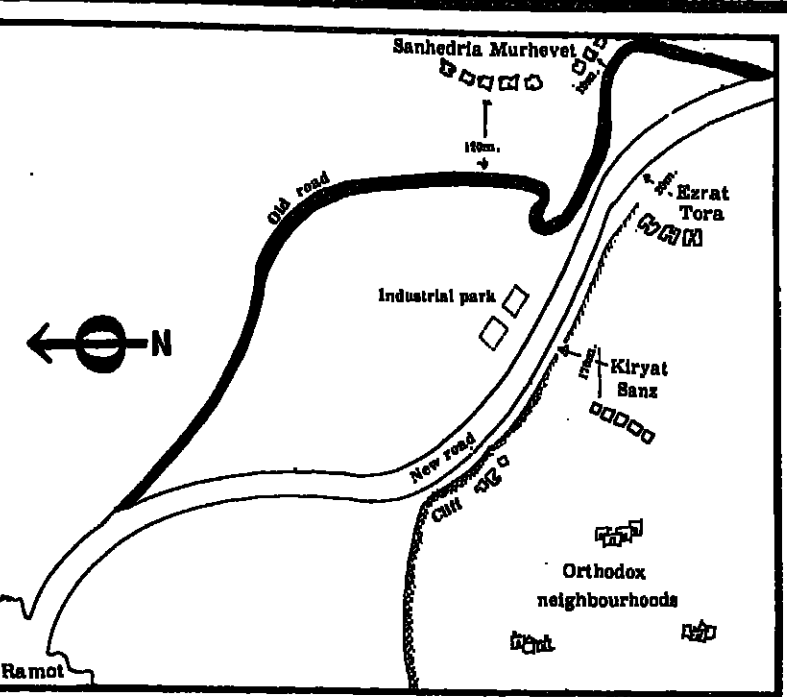
"I'm a contractor," said Treger. "I build houses. These things aren't my affair." He is presently building a 200-room hotel for Orthodox tourists alongside the road.

A resident of one of the Treger buildings overlooking the road, Mrs. Miriam Kessler, confirmed that the residents knew of the road but said they had understood that there was a pledge from Kollek that it would be closed to traffic on Shabbat.

"But if there's no alternative, I'll live with it," she said. "You can't tell people not to travel on Shabbat if they want to."

A religious member of the City Council, who chooses to remain anonymous, said this week that he had approved the Treger buildings in full awareness of their proximity to the road.

"It was a question of providing housing for young couples who needed it," he said. "I assumed when I voted for it that there would be traffic on Saturday." However, the residents of



(Above) Aerial photograph shows two natural road routes to Ramot. Old and new roads branch out from city's exit, the old road to left and new road towards right, around industrial park. In background is 'Bible Belt' — Sanhedria Murhevot at left, Ezrat Tora and Kiryat Sanz at right. (Below) Krashinsky.



(Rubinger) Zoom 77

Kiryat Sanz, who can see and hear the traffic despite their distance from the road, had other assumptions.

"We came here to build a quiet corner where we could live a life of the Tora without the influence of the 'street,'" said Rabbi Krashinsky, a founder of numerous religious educational institutions in development towns and Jerusalem.

While Kiryat Sanz and its satellites want to shunt Sabbath

may seem simple enough at first glance, it goes from complicated to Byzantine the closer one gets to it. The first level of truth is a straightforward clash between religious and secular neighbourhoods. But the second level reveals a quiet confrontation between two religious neighbourhoods — Kiryat Sanz and Sanhedria Murhevot.

While Kiryat Sanz and its satellites want to shunt Sabbath

traffic to the old road, Sanhedria Murhevot, which overlooks that road, regards this as a *hutzpa*.

"We are as close to the old road as they are to the new one," says Benjamin Gross, outgoing head of the Sanhedria neighbourhood committee. "It's difficult to understand why the road passing our neighbourhood should be the one designated as a *Shabbas* road."

Sanhedria residents staged a quiet but effective protest last Saturday morning, when they held services on the old road, barring it to traffic.

In an attempt to resolve their dispute, leaders of the two neighbourhoods went to the head of the ultra-religious ecclesiastical court of the Eda Haredit (Community of God-fearers), Rabbi Yitzhak Yaacov Weiss, for a Talmudic ruling. Rabbi Weiss, however, declined to issue a judgment — the wisest ruling he could have made, say observers.

This dispute, however, is superficial compared to another within the religious community — that between the Eda Haredit and Aguda — which some informed observers believe to represent a third level of truth underlying the issue. Eda Haredit is a non-Zionist organization which vies with Aguda for leadership of the ultra-religious community.

The election last year of Rabbi Bezalel Zolti as Jerusalem Chief Rabbi, a "Zionist" post, hurt the Eda economically. Much of its income was derived from the *kashrut* certificates it issued to all food-handling enterprises, including restaurants. The Eda's reputation for strictness in such matters, and the absence of any comparable authority, had made its costly stamp a requisite for much of the ultra-religious community. However, Rabbi Zolti's reputation — boosted by his clampdown on Jerusalem hotels — drew many of the Eda's former clientele to the Zolti state-recognized rabbinate.

In addition, the Eda Haredit was hurt politically by the results of the most recent Knesset and municipal elections, which showed a significant decline in the number of non-voters in the ultra-Orthodox community, where non-voting is equated with disapproval of the state and identification with the Eda. (The authority of the Eda Haredit ecclesiastical court, however, is recognized by many Aguda members.)

THE SHARP response of the religious community over the Ramot road may be viewed against this background. Although no one doubts that the issue of Sabbath desecration and *status quo* is of deep concern to the Kiryat Sanz area residents, some secular and even religious observers familiar with the inner workings of the religious community believe that the Eda Haredit may be inciting the demonstrations as a way of asserting its weakened authority.

Although some of the demonstrators on recent Sabbaths have been local residents, the Eda has mustered Orthodox followers from other parts of the city by means of wall posters calling for demonstrations "on the road at designated hours."

When the Eda announced three weeks ago that there should be no demonstrations in order to see whether drivers would refrain voluntarily from using the road (they didn't), there was only a small, spontaneous gathering of local youths.

The Netural Karta, the militant arm of the non-Zionist Orthodox

community, is likewise involved in an internal power struggle following the death last month of its spiritual leader, Rabbi Aharon Katzenellenbogen.

Leaders of Aguda, sworn enemies of Netural Karta, say this power struggle is likewise leading to muscle flexing on the Ramot road. One of those arrested in recent demonstrations was Rabbi Uri Blau, son of the late Netural Karta leader, Rabbi Amram Blau, and himself one of the contenders for the leadership.

There is no evidence that the Eda Haredit, or any other group with authority, has incited the stone-throwing that has damaged dozens of vehicles and endangered drivers. The Eda posters, indeed, have specifically called for physical restraint; and religious leaders in the area unanimously condemn the stone-throwing as counter-productive.

"There are hotbeds in every community," says Rabbi Krashinsky of Kiryat Sanz. "We oppose any violence."

NEVERTHELESS, the violence has begun to escalate and threatens to get out of hand. The barrages of stones has grown with the passing weeks, and last weekend the police, who had been keeping their distance in order to avoid provocation, were allowed to take action. Residents of the area charged that police clubbed or arrested innocent persons blocks away from the demonstration.

The secular residents of Ramot, meanwhile, had formed their own vigilante organization to open the road if the police failed to act. They also threatened to break into Kiryat Sanz with heavy vehicles on the Sabbath. An anonymous caller warned a municipal official that smoke grenades would be hurled into the area.

Last week, the chairman of the Ramot neighbourhood committee, Yossi Dagan, said that 25 police dogs owned by Ramot residents would be loosed on future demonstrators if police failed to disperse them.

In response to this threat, a spokesman for the militant Netural Karta said this week, "If they unleash dogs, we'll blow up every house in Ramot. We have the means to do it. Kollek will never have peace in this city as long as there is traffic on the Ramot road."

HOW WILL IT all end? Despite the Netural Karta threat, the consensus among observers at City Hall is that the new road to Ramot will remain in use on the Sabbath, even if it takes many more weekends of dented fenders and dented heads before the logic of it sinks in.

Even if the old road can reasonably carry Sabbath traffic to Ramot at present, while it is still in its early stages of development, it is clearly going to be inadequate for an eventual population of 8,000 families.

The lesson of the Ramot road dispute is that more careful attention must be paid by city planners in Israel, and particularly in Jerusalem, to the clean segregation of polarized communities such as ultra-religious Jews and secular Jews, or Jews and Arabs. A naughty word in the West, segregation is the wisdom of the East, for mixed communities carry the seeds of conflict.

Jerusalem may, to much of the world, symbolize the oneness of man. But to the people who live in it, it is a city that demonstrates the need for preserving spaces in man's communal togetherness. □

هكذا من الأصل



MY COUNTRY is all right if the Jews come," Cecil John Rhodes is reputed to have remarked when he heard in 1895 that a synagogue was to be erected in Salisbury. "In building up this country we must have a leaven of Jews."

Eighty years later, the country to which Rhodes gave his name is not all right, the clearest indication of its sorry state being the increasing number of Jews, and other whites, leaving Rhodesia. Last November a record 2,067 people took the route that was once derisively called "the chicken run." Now some wags are calling the earlier emigrants "owls" — not because they flew out in the night, but because they had the wisdom to see the writing on the wall.

Until quite recently the morale of the whites was surprisingly high. Despite the routine departure of several hundred people each month and the escalating terrorist activity on the borders, most of the whites retained their confidence in the perspicacity of Prime Minister Ian Smith and his ability to lead them out of the woods.

The "internal agreement" signed last March between Smith, who unilaterally declared the country's independence from Britain 18 years ago, and moderate black leaders Bishop Abel Muzorewa,

doesn't automatically guarantee status and income. Despite the fact that they are the hardest hit by the terrorist action, the farmers cling tenaciously to their soil. All the same, many farmsteads have been abandoned, especially in such ravaged border areas as Umtali and the Melsetter district.

Finally, there are not a few staunch Smith supporters who still believe that moderation will carry the day and that the whites can, and will, survive and prosper whether the country is called Rhodesia or Zimbabwe. They feel sure — and are probably right — that the blacks will not be able to sustain the economy without the whites.

MEANWHILE, life in the main cities — Salisbury and Bulawayo — continues at its serene and leisurely pace. The casual visitor would no more suspect that the country was far than a tourist on Disenoff would be immediately aware of a terrorist manhunt near the Lebanese border. The languid pace is disrupted by the occasional bomb blast or rocket attack, but life soon returns to what Rhodesians have come to regard as normal.

With Nkomo and Mugabe turning their attention increasingly to the urban centres, all this may

produced foodstuffs and clothing. Since their Rhodesian dollars are worthless outside the country anyway, people spend money liberally on entertainment, food, clothes and used cars.

Bearing in mind the long ex-communication from world commerce, Rhodesia has sustained a remarkably virile economy and has provided admirably for herself. But all imported items — whisky, new cars, electrical appliances — are in short supply and exorbitantly expensive as a result of the UN-imposed sanctions.

But things have gradually been changing in the shade of the jacaranda and mimosa trees. Anyone who has been out of the country for several years would find some noticeable transfigurations in the unwritten code of social and economic behaviour. Unlike South Africa, Rhodesia has never had legislated "apartheid." Discrimination was always there, but it was more subtle than the southern variety.

Now black women drive cars down Bulawayo's Main Street with aplomb. The better restaurants are frequented by middle-class blacks. TV commercials are aimed at black buyers and black and white housewives appear together in the same newspaper advertisement extol-

scraping is at dusk. During the daytime, urban and suburban life appears quite normal. As the light falls, however, the pace falters. Rhodesia closes up shop and assumes the fortified position. Streets that were teeming with people become virtually deserted except for a few vagrant blacks. Whites may be seen only briefly as they scurry from the cinema to the parking lot after the show. In the suburbs, one stays home and watches television or visits friends in the immediate neighbourhood.

Travel between cities is in convoys, guarded by armoured vehicles. Or one goes by air. But no one simply goes for a drive in the country these days. "You feel safe in town but very confined," says one ex-Rhodesian. "To the day I left I drove through Harare [a black township in Salisbury] in my factory, but I wouldn't dream of allowing my wife to drive out to Wingate [the Jewish sports club, 11 km. outside the city] after dark."

Property is selling at ridiculously low prices and nobody builds these days. Business is being determined by the constant military call-ups and emigration. With the departure of each additional bread-winner the government's tax base erodes further. In spite of all this, civil servants and

driven over the border to Mozambique or Botswana. The terrorists threaten the black workers that if they continue to work for the whites they will be killed. The vast majority of the victims of the Rhodesian violence have indeed been innocent blacks, caught in the cross-fire between the security forces and the terrorists. Until the recent intensification of rocket and mortar attacks on white urban areas, most white city-dwellers were perfectly able to detach themselves from the terror. Nkomo and Mugabe intentionally harassed the black townships in order to neutralize black dissent and render their brethren pliable to the overtures of the "freedom forces."

FOR EVIDENCE of what the war has wrought in the cities, one has only to venture into the black townships and see the thousands of squatters huddling together under the open sky, surrounded by their pitiful bundles of belongings. The terrorists use the villages as hiding places and staging points. The Rhodesian army, especially the patrols of the crack Selous Scouts, seek them out. Trapped in the middle, the villagers' situation becomes intolerable and many leave their homes for the safety of the nearest city.

In Harare township alone, more than 4,000 blacks are squatting in a square (there are only six public toilets in the entire township). They arrived without any clear idea of what they were coming to. All they knew was that there was no shooting (then) in Harare. With no money and their city cousins unable or unwilling to provide accommodation or food, they became dependent on the Red Cross and other public organizations for food and blankets.

Due to a Salisbury city ordinance meant to prevent the emergence of a permanent squatter problem, the refugees are not allowed to build themselves shacks or shelters — even though some of them have been there for well over six months.

These people sit around the square all day, guarding their meagre possessions, until 4 o'clock. Teatime in the white suburbs. Hut-time in Harare. Every afternoon thousands of miserable huts are constructed of thin branches and torn plastic sheets. Every morning they are dismantled under the watchful eye of a municipal inspector.

ACROSS town, in the affluent suburbs, Rhodesian Jewry has its own problems. The Jewish community has shrunk to about 2,000, a quarter of its former strength. A once prosperous, well-organized and extremely active community is dwindling rapidly.

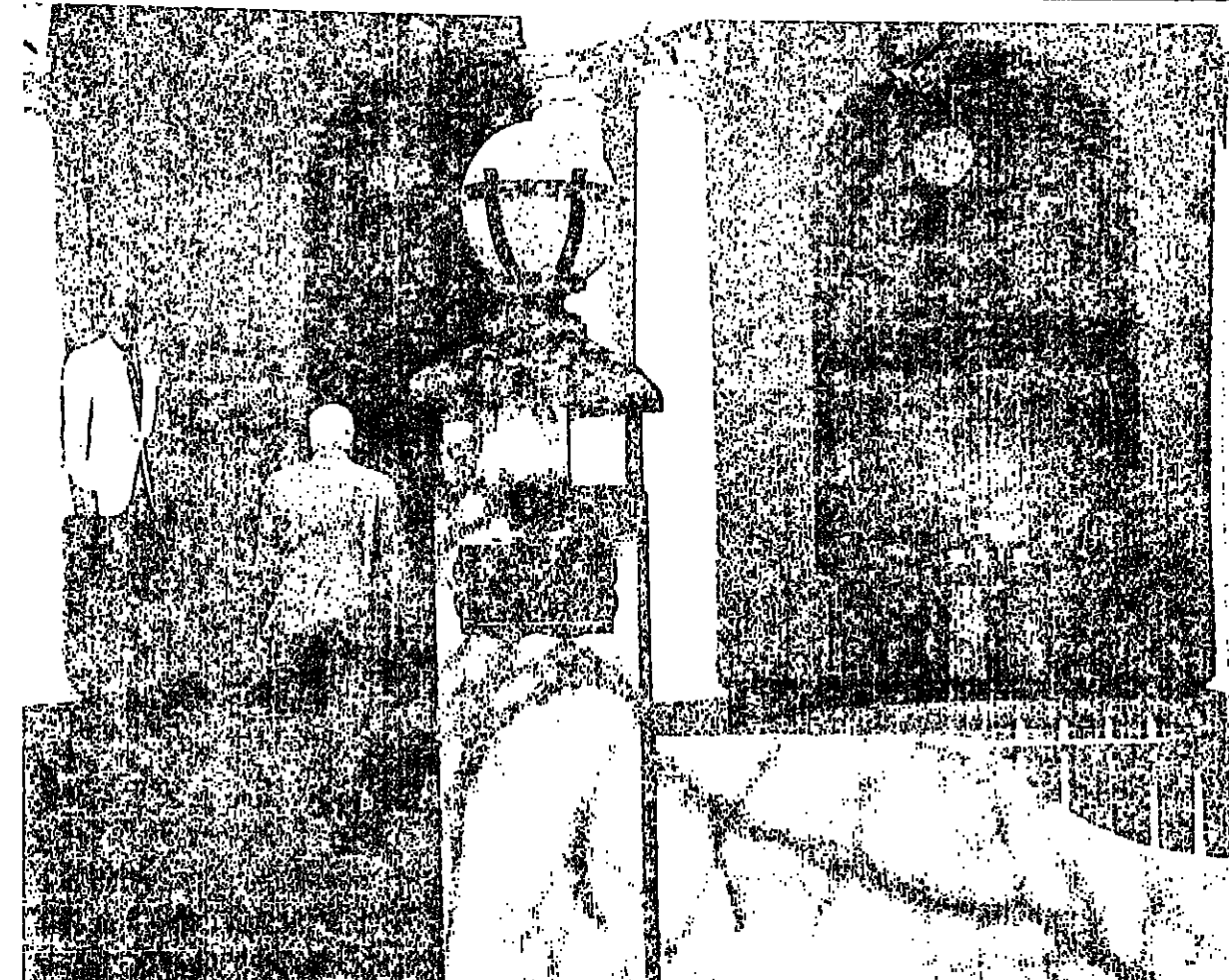
Still, the Jews jealously guard every institution and tenaciously hang on to every communal activity as long as possible — even in skeletal and attenuated form. The rabbi of the Bulawayo Hebrew Congregation (Orthodox) quit his post last month and returned to Israel. The congregation, once Rhodesia's largest, has had no cantor for several years. Despite the fact that the local Reform congregation closed down and its members were absorbed by the Orthodox community, no more than a few dozen congregants attend Friday night services in a shul with close to 1,000 seats. On Rosh Hashana the hall was less than half full.

The character of other Jewish institutions has also changed

radically. The Jewish day schools may have to close down very soon. Already 20 per cent of the pupils at the Carmel day school in Bulawayo are non-Jewish. Jewish enrolment in the first grade for the school year starting this month is four. The Sharon day school in Salisbury is in similar straits. And there is a growing non-Jewish membership at Salisbury's Wingate and Bulawayo's Weizmann-Parkview sports clubs. There are only 84 residents at the Savyon Jewish old age home.

The Zionist youth movements — Habonim, Betar, Bnei Akiva — are bravely active, but their leadership now consists of younger teenagers. Older youths are either in the army or have already left the country. Their bolstered rivalry set aside, the emaciated movements often find it necessary to combine activities.

The Israel United Appeal continues to campaign for funds. The Central African Zionist Organization *Digest* notes, in a recent issue, that the biennial campaign which was launched in May 1977 "without outside assistance" had not yet been completed due to a lack of canvassers. "Regrettably the total amount will be substantially reduced owing to the decrease in the community," the journal apologizes.



Recently advertised in a Rhodesian magazine — the KQ Anti-ambush and Protection Shotgun. According to the ad, it provides the purchaser with 'instant retaliation against terrorist attack.' The weapon consists of four five-barrel shotguns mounted on a bracket which can be attached to either a car or the side of a house.



Signs of the old and the new order. Bulawayo Club (above), and shantytown going up in Salisbury (below). (Frank)

Rev. Ndabangwi Sithole and Chief Jerry Chirau, was popularly believed to be the key to the end of the prolonged war against the terrorists.



Cecil John Rhodes.

IRONICALLY, those who leave their servants and opulent homes do so as virtual refugees, permitted to take only their household belongings and \$1,000 out of the country. Nevertheless, they continue to pack their bags, and the Jewish community becomes increasingly aged as more and more young families depart.

Although Rhodesian Jews have always been very fervent Zionists and extremely generous in raising funds for Israel, ally figures are disappointing.

Over the past troubled year, some 200 Rhodesian Jews have come on aliyah to join the 500 ex-Rhodesians already resident here. A few more will certainly come but most of the others will seek the economic comfort and cultural familiarity of South Africa and other English-speaking lands.

For those who remain in Rhodesia, the days of free and easy living are gone and increasing security measures dominates their lives. However, one elderly woman, living 16 km. outside Salisbury on a smallholding unprotected by alarm, fence or lighting, has a different attitude. "When your time has come, it has come," she says fatalistically. "I'm not going to live in a cage and ruin my beautiful view because of what might not happen." □



# ROAD FROM RHODESIA

After 13 years of dogged resistance in an internationally outlawed and terror-plagued country, Rhodesian white society — and its Jewish community — seem to have finally arrived at the brink. DAVID FRANK reports.



Recruits of the Rhodesian African Rifles; a fifth of Rhodesia's army is Black. (Frank, AP)

(Left) In the best of British tradition, a smart, white-gloved policeman directs traffic in Bulawayo.

change very rapidly. But meanwhile life in the colonial mould goes on. The Bulawayo Orihid Society recently held its annual show (admission 80 cents —ILG—including tea and scones); at the Southern Sun Hotel you could eat your "Pioneer Grill" in the shade of a giant baobab tree or aboard a "genuine Zeederberg stage-coach"; and, if you hurried along, you could digest your meal to the skirl of the Bulawayo Pipe Band at Centenary Park.

The Alsatian Club, the Amateur Astronomical Society, the Matabeleland Cambrian Society, the Jaycees and the Rhodesia Heraldry and Genealogy Society faithfully continue to hold their regular monthly get-togethers. Membership has shrunk and the topic of conversation is invariably the war; but these bastions of Rhodesian society stand firm. If you're not black, female or Jewish you would be welcome to drop in at the exclusive conservative Bulawayo Club for a sundowner. If you are Jewish, a telephone call to 60829 will assure you that yes, there will be a *minyán* on Shabbat at the Bulawayo Synagogue in Abercorn Street.

On a Saturday morning the streets of Salisbury and Bulawayo are crowded with shoppers, both black and white. They mingle in stores, well-stocked with locally

black and servants — albeit in a black-ruled Zimbabwe. The Jews are one of the sub-cultures within Rhodesian society who have a high degree of mobility. Many Jews who perhaps did not have the foresight to anticipate current developments, nevertheless were prudent enough to send money out of the country when it was still possible to do so. A disproportionate number of Jews are professionals — doctors, accountants, engineers — who are welcome immigrants in most countries.

For the Greeks, the Italians and, to some extent, the Afrikaners in Rhodesia, the same holds true. They have professions, some money and a homeland to return to if no other country will have them. Less fortunate are the Indians and other Asians who are welcome neither in their native lands nor in Western countries.

But there are also those who feel they have no choice but to remain — old people, who simply cannot think of uprooting themselves and seeking a new home at their stage of life, and young men with no education who have completed their basic training in the army and have nowhere to go. The latter know, or suspect, that they won't be able to compete in the wide world, where a white skin

ing the virtues of a sink cleanser. While this might all seem trivial to an outsider, it represents a mind-boggling metamorphosis in white-dominated Rhodesia. Today blacks try on clothes before they buy them. A few years ago this would have been unheard of. They would have been allowed to measure a garment against their bodies, but never actually to wear it and then replace it on the rack. Black security guards at places of business and entertainment ask white women to open their handbags for inspection. In the old days, no self-respecting white woman would have tolerated a black examining the contents of her purse.

Some things, however, don't seem to have changed. You still have your full complement of black servants, of whose loyalty and devotion you feel assured because you've been a "good master" all these years. A black clerk still earns less than his white colleague. Educational facilities are nominally equal for all races — in reality this is hardly so. And there are still establishments where "the management reserves the right of admission."

HOWEVER, when one scrapes beneath the surface, a very different picture emerges. And the most telling time to start

businessmen continue to plan — but in a defeated, hopeless kind of way. Somehow, the "Rhodesia is Super" stickers on cars and shop windows just aren't as convincing as they were a few short years ago.

Insecurity is always at the back of the whites' minds. It is fuelled by the rumours that spread in such situations; rumours of currency smuggling, of secret trials, of government officials and army officers buying houses abroad. One rumour that provided parlour talk aplenty was the "news" that the prime minister had bought property in Australia and South Africa. Smith had to go on television and publicly deny the allegations.

Life on the farms has become extremely restricted. Everyone carries a gun these days; guard dogs are well in attendance and the farmhouse area is tightly fenced-in with alarm systems and lights on the periphery. Many farms now have helicopter pads. After 4 p.m. one doesn't move around outside the farmyard or, in very sensitive regions, the farmhouse itself.

Many ranches have gone to rack and ruin. In some places the farmer has been killed by terrorists and the wife finds it impossible to continue on her own. Crops are burned, and cattle are

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THE BETA-ISRAEL live in strikingly beautiful country in northwest Ethiopia, where earth colours mingle with the clear, deep-blue skies of the highlands. Physically, there is no difference between the Ethiopian Jews and their neighbours, but there are significant social, cultural and religious differences.

The Beta-Israel religion has been heavily influenced by their Christian, animist and Moslem neighbours. But their basic Mosaic Jewish beliefs, their status as one of the only Ethiopian tribes forbidden by edict to own land, their supplementary occupations as metalworkers and potters, and their all-consuming dream of "returning to Israel" has always kept them apart from their fellow countrymen.

For the last 120 years, until the revolution that began in 1974, the "Falashas" (an Amhara prerogative for "exile" or "stranger") were a target of devoted English missionaries, who tried to win their souls for the Ethiopian Church. And until the Marxists expelled most of the missionaries in 1977, the Beta-Israel were a sideshow battle in the Christian-Moslem contest in Africa. Selassie and his predecessors had personally campaigned against the religion of the Falashas. Hundreds of thousands of African Jews had perished during 400 years of warfare waged against the independent Beta-

# A BITTER HISTORY

The Falashas, or Beta-Israel, have been in almost constant conflict with their neighbours in the Ethiopian highlands for more than seven centuries, writes LOUIS RAPOPORT, in the second of two articles. He also took the photographs on this



was at subsistence level.

The soldier-revolutionaries who overthrew the last Lion of Judah nationalized all rural land in 1976. Until then, most peasant farmers paid 75 per cent of their annual crops to the landlords.

Both before and after the revolution the Falashas were kicked off their farms in several provinces, both by Christian neighbours and by landowners. Falasha homes were set on fire, their graveyards dug up. Bodies were burned or thrown into the river. Hired bandits wiped out a Beta-Israel village in Lasta, killing 80 people. Rebel insurgents attacked them. By mid-1978, thousands of Falashas — the tribe numbers about 28,000 — were fleeing to the area around Gondar.

THERE ARE SEVERAL large settlements as well as many small villages of Falashas in the region around Gondar. They often live in Christian villages — something that was unheard of in previous generations. And the typical Beta-Israel village looks like any other Ethiopian village. Domestic animals — sheep, goats, and mules — are tethered next to the Falashas' mud-wattle thatched-roof houses — the cone-shaped *tskals* — which are often grouped together in family compounds.

The concerns of each household are of the most basic nature: drawing water; grinding corn or threshing tef; making beer or honey mead; baking bread; slaughtering meat according to the laws of *kashrut*; gathering fuel; spinning cotton.

Cooking is performed over an open hearth of three stones, as in most of Africa, and almost every meal is the same: a large, round bread-pancake that tastes moist and grassy, topped with a meat sauce.

The Beta-Israel have always been craftsmen and claim that until recently, they were virtually the only skilled workers among the Ethiopians. Even today, the Falashas have a near-monopoly as blacksmiths and potters in northwest Ethiopia.

Their neighbours, Agaw and Amhara and Tigrean alike, regard these occupations with mixed fear and contempt: smithing especially is considered to be black magic and is directly associated with the pervasive belief in Buda, the evil eye — a charge that has been a source of persecution of the Falashas over the centuries. They are considered to be vampire coyotes and they are blamed for the killing of Jesus.

The Beta-Israel do not make

jewellery or paint pictures. The ubiquitous Ethiopian folk art, based on the Queen of Sheba legend and on Christian themes, is disdained by the Falashas. They consider such works unclean, and any contact with these idolatrous objects contaminating.

THE FALASHAS have adapted increasingly to the requirements of modern Judaism, dropping customs not shared by other Jews and adopting those beliefs held by their co-religionists.

The religion the tribe has followed is based mainly on the Tora. They observe the cleanliness laws, the birth, marriage and death rituals, the festivals, and, most important of all, the Sabbath.

The Sabbath, the holiest day, is regarded by the Beta-Israel as a woman who was created before heaven and earth, an angel placed over the sun and moon, who will precede them on their way to Jerusalem when the Messiah comes. This degree of personification of the Sabbath is considered to be unique among Jews.

The Beta-Israel have no rabbinical tradition in their liturgy, since the Talmud and other post-biblical books were all collected after the destruction of the Second Temple in 70 CE. This fact is

cited as evidence that the Beta-Israel acquired their Jewish beliefs at least 2,000 years ago. They do have a Levitical Priesthood, called *Cohenim*.

There are at least a dozen theories about the origin of the Beta-Israel tribe. And the question of the Falashas' Jewishness is significant in Judaic studies.

Leading rabbis over the last five centuries have identified the Beta-Israel as the lost tribe of Dan, which was carried away when the Assyrians destroyed the kingdom of Israel in 722 BCE.

Secular scholars say they are descendants of converts, who learned their Judaism from travelling merchants. According to some, they are the progeny of Moses and an Ethiopian queen, or of King Solomon and the Queen of Sheba's handmaiden. Others hold that they were converted 2,500 years ago by the Jewish soldiers stationed on Elephantine, near the Nubian border. But it is certain that the tribe has always considered itself to be Jewish, and for their neighbours as well, they were the only Jews in the world.

APART FROM their observance of the injunctions of the Tora, it is in the mystic attachment to Jerusalem that the tribal beliefs of the Falashas differ most from

those of their neighbours. Passover remains the most meaningful of all festivals for the Falashas, who feel that they are slaves, awaiting the divine intervention that will bring them to the Land of Israel. It has been suggested that the inclusion of Psalms 42-43 in the Beta-Israel liturgy — the lament of the Levite in exile — is recited in order to emphasize "the tribe's contemporary position as exiles."

But most Beta-Israel today know much less than their fathers did about tribal beliefs and customs. Many young Falashas have been exposed to life in the towns and cities and have discarded the old ways. Most of them are also ignorant of their own history, of the struggles of Falasha kings and of their greatest ruler, Queen Yehudit, who destroyed Axum, the ancient capital, and conquered most of Ethiopia 1,000 years ago.

Even after the independent Falasha kingdom was destroyed, there were centuries of resistance to the Christians. But the introduction of firearms by the Portuguese in the 16th century sealed their fate: the Amhara were supplied with cannon, the Falashas only lance and shield.

Under their leader, Redal, the Falashas held out in their last stronghold in the Semien Mountains. Beta-Israel men and women fought to the death, throwing themselves over the precipice or cutting each other's throats rather than be taken prisoner — a Falasha *Masaqda*.

Many Falashas were dispersed and sold into slavery. By the 18th century, they had become virtual untouchables, a broken, pitiful people.

The tribe, even though it was greatly diminished, continued to resist foreign invaders. In the 1880s, they fought against the Mahdi of Sudan and his Moslem dervishes, and in the 1930s, they fought the Italian Fascists, who wiped out a large Falasha village.

TODAY, some Falashas are fighting in the government militia against Somalis, Eritreans, "anarchist" insurgents, Tigre secessionists and private armies of feudal war-lords. But most of the tribe is at the mercy of the well-armed bandits and rebels.

The Falashas have been marked by various insurgent groups because they have remained loyal to the central government in Addis Ababa. This has made them extremely vulnerable, since most government troops are engaged in the distant Ogaden, where Somali rebels continue to fight, and in Eritrea.

One of the insurgent groups trying to overthrow the Dergue, Ethiopia's ruling military, recently took over a Falasha settlement. The metalmiths and potters were carried away in chains; village women were raped and mutilated — hands and breasts cut off — and the men were castrated.

Because of the recent killings and atrocities, and because of their past history and the bitter enmity of some of their neighbours, the Jewish tribe believes that they are on the verge of liquidation. They have been trying to catch the attention of a world that has long since grown inured to whole peoples being wiped out, let alone a small, isolated tribe. □

The author is a member of the Jerusalem Post staff, currently on extended leave. The article is based in part on research by anthropologists Michelle Schoenberger and Wolf Leslau, and historian Robert Hess.

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(Top) Wife of Falasha teacher in Teda has features of the "Semitic" Amhara, who look down on the Agaw, Ethiopia's indigenous people. (Below right) Beta-Israel women are isolated in small tekels in a family compound after childbirth or during menstruation.

Israel kingdom in the Semien Mountains. It had started in 1270, when Emperor Yekuno Amlak vowed to exterminate the tribe because they "couldn't be relied on" in the struggle against Moslem rulers who were overrunning Ethiopia. And 700 years later, the religious wars were still raging, complicated by conflicts between tribes, classes and ideologies. Under the feudal regime of Haile Selassie, most of the land in Ethiopia was owned by the royal family, the Ethiopian Church and the nobility. The Church owned one-third of the country, collecting tribute from sharecroppers like the Falashas, whose share



THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 19, 1979

PAGE EIGHT

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THE JERUSALEM POST MAGAZINE

PAGE NINE



THE TWO best-known Israeli footballers of the past 30 years have been Mordechai Spiegler and Giora Spiegel.

In the 1960s they were known as the "Shinim," which has nothing to do with shins but can be roughly translated as "the Terrible S Twins." Now, after years of professional football abroad Spiegel and Spiegler have returned to enrich our league soccer.

Giora Spiegel, 31, is back with Tel Aviv Maccabi, the team he joined as a teenager and which developed him into a brilliant, scheming forward. "Mottele" Spiegler, 34, transferred to Haifa Hapoel this season from Netanya Maccabi, a club he joined at the age of nine after arriving from Russia.

I do not know if Spiegel and Spiegler are the oldest National League players in the country, but there is no doubt that they are still stars. They remain top crowd-pullers, and while they are not scoring as many goals as they did 10 years ago, their artistry is raising the standard of play of their teams.

The defence-splitting, pin-point passing of Spiegel has undoubtedly contributed to Tel Aviv Maccabi's success in the National League, while the improved football of Haifa Hapoel this season is certainly due to the presence of Spiegler.

At the end of last season, Haifa Hapoel called on Spiegler to take over as "manager" — a new term in the Israeli soccer lexicon — anticipating that his experience would inspire the Haifa players. And, indeed, Spiegler arrived just in time to prevent Haifa Hapoel from being relegated.

FROM THE START of this season, Spiegler returned to make his contribution from mid-field. It has meant daily trips to Haifa from Netanya, where he owns a sports shop and lives with his wife and three children: "I feel really fit, and though I may not be as fast as I was a few years ago, I find I can do new things on the field," Spiegler said.

No other player in Israel today, with the exception of Uri Malmillan, can do the things Spiegel and Spiegler do with a football. They have that rare talent — "ball control." It is a talent that also needs hundreds of hours of practice.

Each can put his individual stamp on a game. They add a touch of class that distinguishes them from the other players on the pitch; they never seem to be in a hurry; they move smoothly across the turf, and, with a flick or a lob, they can send the ball where they want it to go.

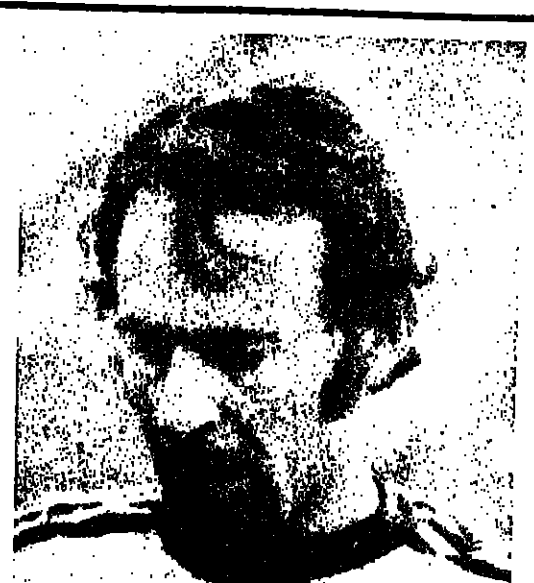
All three also have a powerful shot. Malmillan with his right foot, Spiegler with his left and Spiegel with both feet.

Yet they are not complete footballers. Their heading is not all that good, and they often tend to pass when a snap shot might produce more telling results. They produce flashes of brilliance rather than a solid 90 minutes of hard work — though it was Spiegler's non-stop running that endeared him to Ron Greenwood, who is currently manager of the England national team.

IT WAS AFTER the Mexico World Cup final in 1970 that Greenwood wanted to sign Spiegler for West Ham United, the famous London club.

In a conversation at the time, Greenwood said Spiegler would have been "a great asset" to West

Giora Spiegel dribbles the ball. (Right) Mordechai Spiegler.



## Still on the ball

Mordechai Spiegler and Giora Spiegel were members of the Israeli national football team which reached the final 16 of the World Cup back in 1970. Now over 30, with experience on professional sides abroad, they're both back in the National League, where they're among the top stars. Post sports reporter PAUL KOHN talks to them about the past and the future.

Ham. "He will get a lot of goals with that left foot, his fine passing never stops playing."

Spiegler, too, he said, "shows outstanding talent and is strong, but he does not play for an entire game."

Spiegler played with West Ham in non-league games for a month. He lined up with such English football Greats as Bobby Moore, Jimmy Greaves and Geoff Hurst. Greenwood tried to persuade the English football association to allow West Ham to sign Spiegler. But foreign players in English clubs were not popular at the time, and when Greenwood failed to get Spiegler he recommended him to Celtic, the great Scottish club.

The ebullient Hannes Welschler also wanted Spiegler for West Germany's crack Borussia Munchengladbach. But there, too, Spiegler was out of luck, for the German soccer authorities would permit only two foreign players per club — and Munchengladbach had already filled their quota.

Spiegler eventually joined Paris F.C., the French First Division club, where he played for 18 months, followed by a stint with St. Germaine.

THE HIGHLIGHT of Spiegler's professional soccer career was playing alongside the incomparable Pele for the New York Cosmos in 1975.

"All the years of sweat, the ups and downs of the game, were worth it just to play in the same team as Pele. He was the greatest of them all," Spiegler says.

At the time, New York sports writers described the Israeli and Brazilian forwards as the Cosmos' "Lax and Bagel." In fact, Spiegler scored more goals than Pele that summer.

Spiegler gained international

recognition in the U.S. in 1968 when Israel and the U.S. drew 3-3 at the Yankee Stadium and Israel won 4-0 in Philadelphia. In the first game, Spiegler scored two goals and Spiegel one goal. Spiegler scored all four Israeli goals in the second game. The North American League was then managed by Phil Woosnam, a former West Ham player, and it was he who first brought Spiegler to the attention of Ron Greenwood.

BECAUSE Spiegler generally plays in mid-field now, the football public tends to forget that he was a prolific goal-scorer. He scored 83 goals for Israel in 79 national team appearances, both of which are records. And he has scored more than 200 goals for Netanya Maccabi. Recently, Spiegler played his 400th league game.

Spiegler's most important goal for Israel was netted in the 1-1 draw against Australia in Sydney, a goal that took Israel into the final group of the World Cup.

Spiegler made his debut for Netanya Maccabi at the age of 16 against Tel Aviv Maccabi. He scored his first hat-trick against the redoubtable Ya'acov Hodorov in the Tel Aviv Hapoel goal. Giora Mandy, the Hungarian coach who revolutionised Israeli soccer in the early 1960s, first chose Spiegler for the National Team. That was 18 years ago. Mandy's successor as National Team coach, Milovan Ciro, of Yugoslavia, brought in Giora Spiegel to play alongside Spiegler.

Spiegel was 18 at the time. He was born into football, his father being Eliezer Spiegel, an Israeli international player and later coach of the national team.

SPIEGLER JOINED Tel Aviv Maccabi at the age of 10 and, like his father, was recognised as a soccer

to some of its great moments in up and put on his anorak. □

But, as always in football, there have been ups and downs, and Israel has had a dearth of success in recent years.

Having experienced professional football abroad, it is not surprising that Spiegel and Spiegler hold similar views on Israel football. The club game in Israel has a long way to go before it reaches the middle level of European or British football, they say.

"They believe that raising the standard of Israel football involves putting the game on an open, professional basis, rather than persist with the make-believe of shamaeurism."

"It makes a world of difference if a footballer gets up in the morning and knows he has to go to training that morning," Spiegel said.

Under the present circumstances, players sometimes tell their coaches they cannot turn up for training as they have had a hard day's work. And tired players do not make a coach's work any easier.

SPIEGLER AND Spiegler agree that Israel is not short of soccer talent, "but they play at only 60 per cent of their potential." Poor coaching is also partly to blame.

In the European game, the ball is made to do most of the work; in Israel the players are more individualistic and hold the ball much longer. There is not enough running off the ball, and this results in a more static game. In Europe, too, there is far greater stress on the fitness and the strength of players.

This emphasis, says Spiegel, is not necessarily achieved by longer hours of training. A concentrated 80-minute training session, adapted to players' talents, is worth more than two-and-a-half hours of training in which much time is wasted.

If football becomes a recognized profession, the players would make professional demands on their clubs for decent facilities. And if clubs are unable to meet professional demands, then the number of clubs in the major leagues should be reduced.

"Why does Petah Tikva need two soccer clubs? Who needs eight Tel Aviv clubs?" Spiegler asks. These organisations should pool their resources and persuade the municipalities to contribute in a much bigger way — to build decent city stadiums with respectable club houses, where players can have baths and receive medical attention when necessary.

Both Spiegel and Spiegler want to see a free transfer market of players, with clubs having the right to buy players throughout the season.

HOW DOES a young player become a sought-after "star"? Spiegler's recipe: "First, a boy must have natural talent. Then he must be ambitious, ready to devote long hours to improving his game. He must also be able to fit into a team, even if it means curbing his own inclinations. And when he is off form and discouraged, he has to have the determination to carry on. Fitness is essential; so is discipline."

A fleeting incident showing Spiegler's own responsiveness and discipline came during our interview at an outdoor cafe. His Haifa Hapoel club coach, David Schwitzer, passed by and said to him: "Mottele, put on your coat or you'll be down with a cold and I'll be without a player on Saturday." Without a murmur, Spiegler got up and put on his anorak. □

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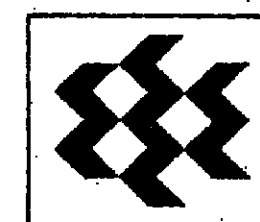
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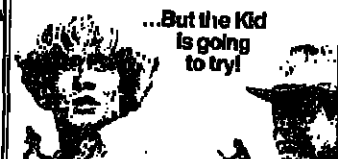
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DEATH ON  
THE NILE  
6, 8, 9

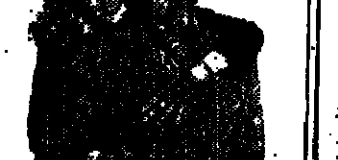
**SMALL AUDITORIUM  
BINYENI HA'OOMA  
BLUME  
IN LOVE**  
Film by Paul Mazursky  
\* KRIS KRISTOFFERSON  
\* ROGER MOORE  
7, 9, 15

## Tel Aviv Cinemas

Commencing Saturday,  
January 20, 1979

**ALLENBY**  
Israel premiere  
A new comedy thriller!  
Tonight 10, 12  
Weekdays 4, 5, 7, 9, 15

**Goldie Hawn  
Chevy Chase  
Foul Play**  
A Paramount Picture



**ESTHER** Tel. 225610  
3rd week  
THE SILENT  
PARTNER  
\* ELLIOTT GOULD  
\* CHRISTOPHER PLUMMER  
\* SUSANNA YORK  
Saturday 7, 15, 9, 30  
Weekdays also at 4, 5, 30

**TEL AVIV** Tel. 281181  
5th week  
THE  
UNGLORIOUS  
BASTARD  
\* BO SWANSON  
\* FRED WILLIAMSON  
4, 5, 7, 9, 15

BEN YEHUDA

4th week  
SHORT EYES  
"A picture of  
hellfire and brimstone"  
(N.Y. Post)  
4, 30, 7, 15, 9, 30  
Adults only

**CHEN** Tel. 282288  
10th week  
GREASE  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
From Saturday 4, 30, 7, 9, 30

**CINEMA ONE**  
Tonight 10, 18  
Saturday 7, 15, 9, 30  
Weekdays 4, 30, 7, 15, 9, 30  
The greatest war film  
THE DIRTY  
HEROES

**CINEMA TWO**  
DEATH ON  
THE NILE  
Tonight 9, 30, 12  
Weekdays 4, 30, 7, 15, 9, 30

**DEKEL** Tel. 464114  
7, 30  
1800 (Part Two)

9, 30  
Film by Bernardo Bertolucci  
\* BURT LANCASTER  
\* DONALD SUTHERLAND

**DRIVE-IN**  
presents  
Tonight at 10, 12, 30  
FUN WITH  
DICK AND JANE  
\* JANE FONDA  
\* GEORGE SEGAL

Starting Sat. at 8, 30  
Greatest motion picture ever

**THE TEN  
Commandments**  
Starting Sat. at 8, 30  
Israel premiere  
ORNELLA MUTI - ALESSIO ORANO in  
'EXPERIENZA PREMATRIMONIAL'  
GAT

3rd week  
4, 30, 7, 15, 9, 30  
Dona Flor and  
Her Two Husbands  
\* SONIA BRAGA  
\* JOE WILKES

**GORDON**  
3rd week  
4, 30, 7, 15, 9, 30  
BLUME IN LOVE  
Written and Directed by  
Paul Mazursky  
\* GEORGE SEGAL  
\* SUSAN ANSPACH  
\* KRIS KRISTOFFERSON  
\* MARSHA MASON  
\* SHELLEY WINNERS

**HOD**  
2nd week  
Friday, 10 p.m.  
Weekdays, 4, 30, 7, 15, 9, 30  
MEAN  
DOG BLUES

**LIMOR**  
2nd week  
THE FURY  
\* KIRK DOUGLAS  
\* JOHN CASSAVETES  
\* ARTY IRVING  
Tonight 10, 12  
Sat., Jan. 20,  
4, 30, 7, 15, 9, 30  
Adults only

**RAMAT AVIV**  
A TOUCH  
OF CLASS  
\* GEORGE SEGAL  
\* GLENDA JACKSON  
Tonight 10, 12  
Weekdays 7, 15, 9, 30  
Tues. also at 4, 30

**ROYAL** Tel. 65951  
3th week  
THE  
UNGLORIOUS  
BASTARD  
\* BO SWANSON  
\* FRED WILLIAMSON  
4, 30, 7, 15, 9, 30

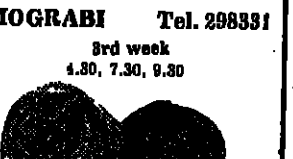
**TEL AVIV** Tel. 281181  
5th week  
THE  
UNGLORIOUS  
BASTARD  
\* BO SWANSON  
\* FRED WILLIAMSON  
4, 30, 7, 15, 9, 30

MAXIM

7th week  
4, 30, 7, 15, 9, 30  
THE  
POCKET  
LOVER

**OPHIR**  
8th week  
EYES OF  
LAURA MARS  
\* FAYE DUNAWAY  
Starting Saturday 4, 30, 7, 15, 9, 30

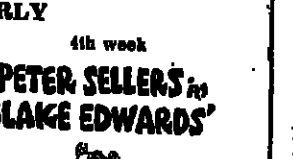
**MOGRABI** Tel. 298331  
3rd week  
4, 30, 7, 15, 9, 30



**CONVOY**  
Dir.: Sam Peckinpah  
with: Kris Kristofferson,  
MacGraw,  
Curt Young, Ernest Borgnine  
Stiller film

**PARIS**  
\* BRUNO S.  
In the most powerful film  
SPROSZEK  
by Director Werner Herzog  
In Berlin Film Festival, 1978, film  
was awarded prizes for:  
Best Director of the year  
Best film of the year  
Best actor of the year

**ORLY**  
4th week  
PETER SELLERS  
in  
BLAKE EDWARDS'  
"REVENGE  
OF THE  
PINK PANTHER"



**STUDIO** Tel. 295187  
12th week  
THE GOODBYE  
GIRL  
\* RICHARD DREYFUSS  
\* MARSHA MASON

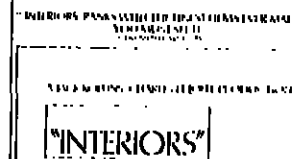


**TOHELET** Tel. 443980  
THE ONE  
AND ONLY  
\* HENRY WINKLER  
4, 30, 7, 15, 9, 30

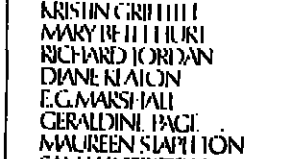
**ZAFON**  
3th week  
Akira Kurosawa's  
DERSU UZALA  
Academy Award winner for  
foreign film  
"Dersu Uzala is a masterpiece  
beautiful to look at, fantastically ex-  
ecuted."  
Starting Saturday 4, 4, 9  
Weekdays also at 4

SHAHAF

Israel premiere  
Tonight 10, 12  
Weekdays 4, 30, 7, 15, 9, 30



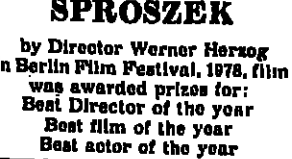
**INTERIORS**  
KRIS KRISTOFFERSON  
MAYBE I'LL HURT  
RICHARD JORDAN  
DIANE NEALON  
E.G. MARSHALL  
GERALDINE PAGE  
MAUREEN STAPLETON  
SAM WATKINSON  
Director: James Ivory  
Distributed by Warner Bros.  
Produced by Warner Bros.  
Distributed by Warner Bros.



**PARIS**  
\* BRUNO S.  
In the most powerful film  
SPROSZEK  
by Director Werner Herzog  
In Berlin Film Festival, 1978, film  
was awarded prizes for:  
Best Director of the year  
Best film of the year  
Best actor of the year



**PEER**  
2nd week  
4, 30, 7, 15, 9, 30  
Nothing will prepare you for  
the end...



**GALOR**  
At 10, 12, 7  
A suspense film  
\* PATRICK WAYNE  
The People that  
Time Forgot  
At 12, 4, 9  
A Western  
I Want Him Dead  
MIRON  
A sexy film  
NIGHT DESIRES  
Adults only  
From Friday 6 non-stop perf.

**MORIAN**  
12th successful week  
\* RICHARD DREYFUSS  
\* MARSHA MASON  
THE GOODBYE  
GIRL  
6, 8, 9



**ORAH**  
8th week  
\* JILL CLAYBURGH  
\* ALAN BATES  
in an emotional film  
AN UNMARRIED  
WOMAN  
Adults only  
No complimentary tickets  
4, 6, 30, 9

**ORION**  
From Friday, 6 non-stop perf.  
A great new passionate sexy film  
IN GREAT  
PASSION  
In colour  
Adults only

**RON**  
\* DOUG MCCLURE  
\* PETER GILMORE  
in a thriller  
WARLORDS  
OF ATLANTIS  
4, 6, 8, 9

TEL AVIV MUSEUM

17th week  
THE LACE  
MAKER  
4, 30, 7, 15, 9, 30

**Halla  
Cinemas**  
Commencing Saturday,  
January 20, 1979

**AMPHITHEATRE**  
\* BERTHOLD RELLER  
in a funny, sexy,  
romantic comedy  
LES VALSEUSES  
Adults only  
4, 30, 6, 48, 9, 30

**ARMON**  
Number one suspense thriller  
COMA  
\* GENEVIEVE BUJOLD  
\* MICHAEL DOUGLAS  
\* ELISABETH ASHLEY  
\* RICHARD WIDMARK  
Adults only  
4, 30, 6, 48, 9, 30

**ATZMON**  
3rd week  
\* BO SWANSON  
\* FRED WILLIAMSON  
in a mighty action film  
THE  
UNGLORIOUS  
BASTARDS  
4, 6, 8, 9, 30

**CHEN**  
10th week  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
in the film everybody's  
talking about  
GREASE  
Saturday 4, 30, 7, 15, 9, 30  
Weekdays 4, 6, 30, 9

**GALOR**  
At 10, 12, 7  
A suspense film  
\* PATRICK WAYNE  
The People that  
Time Forgot  
At 12, 4, 9  
A Western  
I Want Him Dead  
MIRON  
A sexy film  
NIGHT DESIRES  
Adults only  
From Friday 6 non-stop perf.

**MORIAN**  
12th successful week  
\* RICHARD DREYFUSS  
\* MARSHA MASON  
THE GOODBYE  
GIRL  
6, 8, 9

**ORAH**  
8th week  
\* JILL CLAYBURGH  
\* ALAN BATES  
in an emotional film  
AN UNMARRIED  
WOMAN  
Adults only  
No complimentary tickets  
4, 6, 30, 9

**ORION**  
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A great new passionate sexy film  
IN GREAT  
PASSION  
In colour  
Adults only

**RON**  
\* DOUG MCCLURE  
\* PETER GILMORE  
in a thriller  
WARLORDS  
OF ATLANTIS  
4, 6, 8, 9

ORDAN

PEYTON PLACE  
Based on the great bestseller  
\* LANA TURNER  
\* DIANE VERRI  
\* RUSS TAMBLYN  
Saturday 6, 30, 9  
Weekdays 4, 6, 30, 9



**ONLY**  
4th week  
In the red light district of New  
Orleans they called her  
PRETTY BABY  
\* KEITH CARRADINE  
\* SUSAN PARANDON  
\* BROOKE SHIELDS  
Adults only  
6, 45, 9

**PEER**  
2nd week  
4, 30, 7, 15, 9, 30  
Nothing will prepare you for  
the end...

**SHAVIT**  
8th week  
Hal Ashby's film  
COMING HOME  
\* JANE FONDA  
\* JON VOIGHT  
Note perf. times: 6, 30, 9, 15

**ARMON** Tel. 720706  
10th week  
GREASE  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
4, 7, 9, 30  
Mat. at 4: BLACKBEARD'S  
GHOST

**HADAR** Tel. 721270  
2nd week  
DRIVER  
\* RYAN O'NEIL  
7, 15, 9, 30

**LILY**  
COMING HOME  
7, 15, 9, 30

**RAMA**  
Israeli film  
ARIANNA  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 30  
Mon. & Wed. also 4, 30

**ARMON** Tel. 720706  
10th week  
GREASE  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
4, 7, 9, 30  
Mat. at 4: BLACKBEARD'S  
GHOST

**HADAR** Tel. 721270  
2nd week  
DRIVER  
\* RYAN O'NEIL  
7, 15, 9, 30

**LILY**  
COMING HOME  
7, 15, 9, 30

**RAMA**  
Israeli film  
ARIANNA  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 30  
Mon. & Wed. also 4, 30

**ARMON** Tel. 720706  
10th week  
GREASE  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
4, 7, 9, 30  
Mat. at 4: BLACKBEARD'S  
GHOST

**HADAR** Tel. 721270  
2nd week  
DRIVER  
\* RYAN O'NEIL  
7, 15, 9, 30

**LILY**  
COMING HOME  
7, 15, 9, 30

**RAMA**  
Israeli film  
ARIANNA  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 30  
Mon. & Wed. also 4, 30

OASIS Tel. 789592

ANNA AND  
THE WOLVES  
\* GERALDINE CHAPLIN  
4, 7, 15, 9, 30

**ORDEA**  
3rd week  
Harold Robbins'  
THE BETSY  
7, 15, 9, 30

**RAMAT GAN**  
5th week  
AN UNMARRIED  
WOMAN  
\* JILL CLAYBURGH  
\* ALAN BATES  
7, 15, 9, 30

**DAVID** Tel. 984021  
AMERICAN  
FEVER  
4, 7, 9, 15

**TIFERET HERZLIYA**  
AN UNMARRIED  
WOMAN  
\* JILL CLAYBURGH  
\* ALAN BATES  
7, 15, 9, 30

**Holon  
Cinemas**  
MIGDAL Tel. 841889  
2nd week  
THE OTHER SIDE  
OF MIDNIGHT  
6, 9

**Petah Tikva  
Cinemas**  
SHALOM  
FARMER  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 15  
Tuesday at 7 only

**Netanya  
Cinemas**  
ESTHER  
BLIND RAGE  
Sat. 5, 7, 9, 15  
Weekdays 4, 30, 7, 9, 15

ORDAN

PEYTON PLACE  
Based on the great bestseller  
\* LANA TURNER  
\* DIANE VERRI  
\* RUSS TAMBLYN  
Saturday 6, 30, 9  
Weekdays 4, 6, 30, 9



**ONLY**  
4th week  
In the red light district of New  
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PRETTY BABY  
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\* SUSAN PARANDON  
\* BROOKE SHIELDS  
Adults only  
6, 45, 9

**PEER**  
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4, 7, 9, 30  
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GHOST

**HADAR** Tel. 721270  
2nd week  
DRIVER  
\* RYAN O'NEIL  
7, 15, 9, 30

**LILY**  
COMING HOME  
7, 15, 9, 30

**RAMA**  
Israeli film  
ARIANNA  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 30  
Mon. & Wed. also 4, 30

**ARMON** Tel. 720706  
10th week  
GREASE  
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4, 7, 9, 30  
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GHOST

**HADAR** Tel. 721270  
2nd week  
DRIVER  
\* RYAN O'NEIL  
7, 15, 9, 30

**LILY**  
COMING HOME  
7, 15, 9, 30

**RAMA**  
Israeli film  
ARIANNA  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 30  
Mon. & Wed. also 4, 30

**ARMON** Tel. 720706  
10th week  
GREASE  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
4, 7, 9, 30  
Mat. at 4: BLACKBEARD'S  
GHOST

**HADAR** Tel. 721270  
2nd week  
DRIVER  
\* RYAN O'NEIL  
7, 15, 9, 30

**LILY**  
COMING HOME  
7, 15, 9, 30

**RAMA**  
Israeli film  
ARIANNA  
Saturday 7, 15, 9, 30  
Weekdays 7, 15, 9, 30  
Mon. & Wed. also 4, 30



Sonia Braga, as the inimitable oldson, in the new Brazilian film "Dona Flor and her Two Husbands."

## FILMS IN BRIEF

**AMERICAN FEVER** - Possibly the worst film to run in Israel during both 1978 and 1979. A poor imitation of John Travolta's hit but with bad acting, no real story line, mediocre music and nothing whatever to recommend it.

**ANNIE HALL** - Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

**THE BETSY** - The history of three generations of a Detroit motorcar manufacturing family, adapted from Harold Robbins novel. The theme of incest joins Robbins' three faithful areas: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality. In spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

**BLACKBEARD'S GHOST** - 1987 hilarious Walt Disney comedy, with Peter Onor as the ghost.

**COMA** - Suspense drama in the Hitchcock tradition starring Genevieve Bujold, Michael Douglas, Richard Widmark and Elisabeth Ashley.

**GREASE** - Musical recreating the rock'n'roll era of the '50s. Stars John Travolta and Olivia Newton-John.

**COMING HOME** - Sally Hyde volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum, Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Especially fine film.

**CONVOY** - Possibly Sam Peckinpah's most mature and sophisticated film to date, Conroy takes a seemingly simple story and creates a football of high quality. Kris Kristofferson plays "Rubber Duck" the truck driver who leads hundreds of truckers on their trek over American mileage.

**DEATH ON THE NILE** - Beautiful, but spoiled heroine Linnet Ridgeway is murdered on her honeymoon aboard a luxury liner sailing down the Nile. Whodunnit? Agatha Christie's thriller has been adapted to the screen with a large measure of success due to a bevy of film stars whose many talents help to nurse along the story whenever it begins to lag.

**DERSU UZALA** - A masterpiece of the cinema. A poetic account of the meeting of two men in the wilderness of Siberia. The first is an explorer, the second a Mongolian hunter. The film deals with their adventures and the love and friendship that develops between them. Director Akira Kurosawa presents a magnificent tale of love, morality and human integrity. Superb and magnificent scenery and acting.



# Judicial murder

THEATRE/Mendel Kohansky

"THE BIKO INQUEST" is a documentary play based on the inquest in Pretoria into the death in prison of Steve Bantu Biko, the South African fighter for the rights of the blacks. The 30-year-old leader was arrested in September 1977 for alleged subversive activities, mainly the distribution of pamphlets. He was stripped naked, his hands and feet were put in irons, and he was interrogated non-stop for 22 hours. During the interrogation he was severely beaten, and suffered the brain damage from which he died six days later.



which, alas, failed to save his life. Biko's death. It lasted 16 days. Public opinion in South Africa forced the authorities to open an inquest into the circumstances of

documentary film-makers, Norman Fenton and Jon Blair. Their film of the inquest was shown on British television, and they later adapted it for the stage, without adding a single word to the text of the official transcript. The play was produced by the Royal Shakespeare Company and later in the U.S.A. It has now reached Israel via the Jerusalem Khan, translated by Eli Shaltiel, directed by Annabelle Melzer.

AS EVERYONE knows, courtroom drama is first-rate theatre material. The exchanges between prosecuting and defending counsel, the questioning of witnesses, the surprises, big and small, an attorney pulls out of his sleeve, the final suspense of waiting for the verdict—all these are perennially fascinating. The *Biko Inquest* is fine courtroom drama, though the crucial

elements of surprise and contest are missing.

There is no suspense in the play because we know, even before we enter the theatre, who the guilty party is; and there is no contest because one side is so obviously right and the other so obviously wrong. Our sympathies are clearly on the side of the attorney representing the Biko family from the very beginning, and all that follows only strengthens this sympathy, at the same time increasing our loathing of the authorities.

What makes the play interesting is mainly our emotional involvement, the rage we feel as the unpeepable cruelty, the brutality, the inhuman callousness of the police are revealed step by step under the attorney's relentless questioning.

The most revolting aspect of the inquest is the arrogant attitude of



Freedom martyr, Steve Bantu Biko.

the police officers called in as witnesses, their cynical answers to the attorney's questions. They did not provide medical help to a man obviously in a grave condition because they thought that he was faking. They kept Biko naked for his own protection because they were afraid he would use his trousers to hang himself. On the fatal night when he was injured, he yet he managed to damage his brain by hitting his head repeatedly against a wall.

EVEN MORE revolting is the testimony of the two government doctors who were called in to examine Biko, and later turned in written reports. One of them saw him dying unconscious, his mat in a pool of urine, and found nothing wrong with that; the other simply did not notice the gaping wound in

the prisoner's temple. The police can afford to be so arrogant, and the doctors are capable of telling barefaced lies because they have nothing to be afraid of. All through the inquest, the presiding judge gives the impression of fairness and objectivity, treating both sides with unflinching courtesy. But in the end, in the face of overwhelming proof that the police are responsible for Biko's hideous death, he pronounces a verdict of not guilty. The police officers and the doctors have known all along that the judge cannot condemn them, no matter how obvious their guilt. A verdict of guilty would undermine the system, and the judge is part of the system, just as they are.

After the verdict is pronounced, the courtroom empties, a silent attorney collects his papers, and the police officer who throughout the trial has acted in the most

arrogant manner stands there, staring at the attorney with a contemptuous smile on his face. It is a fine summing up of the entire affair.

Annabelle Melzer, whose first directing job in Israel this is, overcomes the problem of staging an essentially static play mainly by taking advantage of the dynamics of the dialogue.

The leading role of the defence attorney is played with quiet forcefulness by Aaron Almog. Avinoam Mor-Haim, Sasson Gabai and Danny Mudga as police officers are so hateful that I felt like spitting in their faces. The others in the cast are Shalom Keinan, Uri Avrahami, Shabtai Konorty and Shlomo Tarashish. The drab interior of the courtroom (a converted synagogue, of all things) is by Moshe Sternfeld, and the slightly overdone lighting is by Lindi Papoff.

## This Week in Israel-The Leading Tourist Guide-This Week in Israel-The Leading Tourist Guide

JERUSALEM <b>Balalaika</b> restaurant	JERUSALEM <b>RESTAURANTS</b>	JERUSALEM <b>RESTAURANTS</b>	JERUSALEM <b>RESTAURANTS</b>
<p>Russian, French, Continental Food - Kosher</p> <p>*Air conditioned, *Band &amp; dancing - Evenings *Bar and Restaurant</p> <p>*Lunch at 12 - special lunch prices</p> <p>*A la carte dinner 7 pm-midnight</p> <p><b>A MUST EXPERIENCE!</b></p> <p>234 JAFFA ROAD JERUSALEM Tel. 636487</p>	<p><b>PLUS DELIGHTS AT THE JERUSALEM THEATRE</b></p> <p><b>ASHAFIT</b></p> <p>NOON-3 PM 8-11 PM CLOSED FRIDAY OPEN SATURDAY FOR DINNER</p> <p><b>CAFETRON</b></p> <p>11 AM-MIDNIGHT</p> <p>HIGH-CLASS RESTAURANT, UPSTAIRS</p> <ul style="list-style-type: none"> <li>• A la carte</li> <li>• Business luncheon</li> <li>• Group meals (order in advance)</li> </ul> <p>Special offer: "meal + wine" - IL 85 + V.A.T.</p> <p>***</p> <p>COFFEE HOUSE IN THE LOBBY, OPENING ONTO THE VERANDA</p> <ul style="list-style-type: none"> <li>• Milchik meals</li> <li>• Beverages and cakes</li> </ul> <p>KOSHER</p> <p>***</p> <p>ENTRANCE EVEN DURING SHOWS</p> <p>20 David Marcus St. Tel. (02) 30078</p>	<p><b>The KHAN RESTAURANT</b></p> <p>Fish &amp; Meat Specialties Finest Continental &amp; Oriental Food Excellent Service</p> <p>Open for Lunch &amp; Dinner Major Credit Cards Accepted</p> <p>Eat as much as you can at the SATURDAY LUNCH BUFFET Traditional Jewish Food ALL FOR \$7</p> <p>Located at the Khan Center 2 David Remoz Square (near Railway Station) Tel. (02) 719802</p>	<p><b>THE AMERICAN COLONY HOTEL</b></p> <p>nablus road</p> <p>The old Arab courtyard, cellar-bar and restaurant in this unique hotel provide ideal settings for you to relax and enjoy food and service of the highest quality. Highlights of the week are Tuesday and Thursday nights, when a pianist plays in the bar, and the famous buffet lunch on Friday and Saturday. Please ring 282421 for reservations.</p>

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<p><b>DAGIM BENI</b></p> <p>Entirely kosher, excellent, the most pleasant fish restaurant in Jerusalem.</p> <p>Polite Service - Reasonable Prices</p> <p>91 HSIH SHIH ROAD FISH MARKET</p> <p>1, Meshulim Yerushalayim St. Jerusalem Opp. Mazaia Sq. Fully airconditioned</p> <p>KOSHER Tel. 222940</p>	<p><b>Chinese Restaurant</b></p> <p>新集樓</p> <p>Szechwan style Special lounge for groups</p> <p>Quick lunch - IL 65</p> <p>Take-away food</p> <p>OPEN DAILY</p> <p>Address: 23 Sultan Suleiman Rd. (Opp. Herod's Gate) East Jerusalem Tel. (02) 272082</p>	<p><b>The Little Pub</b></p> <p>27 Jaffa St. Tel. 288086</p> <ul style="list-style-type: none"> <li>• DRAFT BEER</li> <li>• Mixed drinks</li> <li>• Tots &amp; cigars</li> <li>• Background music</li> </ul> <p>Open 9 am-7 pm for background, drinks, music, 7 pm-2 am for pub.</p>
<p><b>Lea Brummer</b> (former owner of Lea's Rahavia)</p> <p><b>EUROPA</b></p> <p>KOSHER hungarian specialty</p> <p>Call 228963 42 Jaffa Rd., 2nd floor, Zion Sq.</p>	<p><b>SHLOMO DAGIM</b></p> <p>KOSHER FISH RESTAURANT</p> <p>Large variety of fish, specialties-couscous Excellent service-reasonable prices</p> <p>Airconditioned</p> <p>87 Salfon St., Jerusalem Center of city - parking available Tel. (02) 233631</p>	<p><b>2P FUN TEA HOUSE</b></p> <p>Piano Bar with famous singer David Dor</p> <p>9 pm-1:30 am hours, show at 11 pm</p> <p>31 Measlat Yerushalayim St. (cor. 17 April)</p>

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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<p><b>SAISON</b></p> <p>Fish restaurant, garden cafe, fresh fish daily, wines, cheese bar. Open 9 am-midnight.</p> <p>12 Aza Street cor. Ben-Maimon St. Jerusalem, near Kings Hotel Tel: (02) 32813 KOSHER</p>	<p><b>MISHKENOT HAROIM</b></p> <p>RESTAURANT - COFFEE SHOP</p> <p>is a cafe offering of international cuisine. Enjoy the unique panoramas of Jerusalem: the Judean Desert and the Dead Sea. Tel. (02) 217666 East Talpiot behind Govt. House.</p>	<p><b>Hasan Attendi</b> Arabi Restaurant</p> <p>* Oriental atmosphere * Best Eastern food &amp; lamb dishes 3 Rashid St., Herod's Gate, behind post office, East Jerusalem, Tel. 283599 * Listed by Ministry of Tourism</p>	



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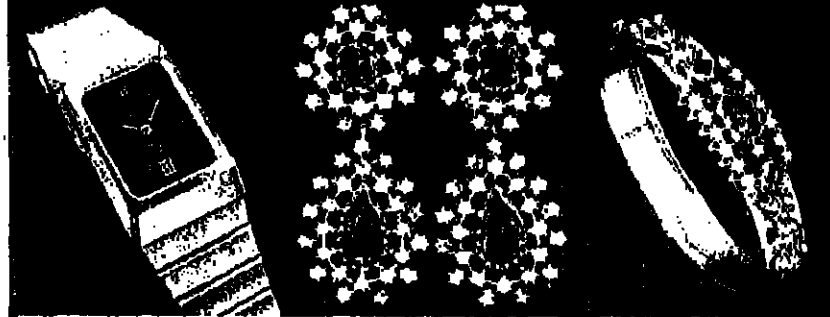
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**Latter-day pilgrims**

**MEDIA WEEK / Nechamah Golomb**

"WHEELS" grinds to a halt tonight as the ninth and final installment adapted from the Arthur Hailey novel is screened at 21.20. But if that series seemed to offer something for everyone so does Trinity Tales, a new six-part series by Alan Plater which begins on Sunday at 22.00. The new series promises wheels, sport, drama and a literary allusion thrown in for good measure. The series is inspired by Chaucer's Canterbury Tales, but instead of 14th century pilgrims on their way to the tomb of St. Thomas à Becket, Plater gives us rugby fans on their way to the League Cup final at Wembley Stadium. The first chapter is entitled "The Prologue and the Driver's Tale." Ghosts by Henrik Ibsen will be screened on Monday evening (21.30). The story tells of a mother's anguish when she begins to see a reflection of her late husband, complete with sins and excesses, threatening to establish itself in the personality of her beloved son. Starring Dorothy Tutin as Mrs. Alving and Brian Deacon as her son, Oswald. "The Path of Duty," this week's episode of Upstairs Downstairs of St. Thomas à Becket, Plater (Wednesday, 20.00) tells of Elizabeth Bellamy's arrival in London after a long stay in Ger-

many. Unable to accept the stuffy conventions of London society, she rebels by running away from an important social ball, letting down not only her family but the servants as well. On Thursday (20.15) there will be a live broadcast from Yad Eliahu of the basketball match between Tel Aviv Maccabi and Emerson Varese of Italy. After the match (22.10) we see the return of the detectives Starsky and Hutch who replace the short-lived Bumpole of the Bailey. THIS WEEK two French programmes will be screened. La Traversee de Paris (Wednesday, 22.00), starring Jean Gabin and Louis de Funès, is about a black-marketeer and a casual acquaintance he meets in a cafe. The two drag two suitcases stuffed with pork across occupied Paris under the noses of both the French and the German police.



Paul Copley in the first episode of 'Trinity Tales' (Sunday 22.00)

The Saturday night thriller (22.00), also in French, is entitled "A Witness in the Town." A taxi driver is the only person who knows the killer's identity, but he doesn't know that a murder has taken place. Starring Lino Ventura.

This week's English Language Drama (Radio 1st, Friday, 23.00) is Peter Shaffer's comedy "The Private Ear." Bob, sensitive and a lover of classical music, invites a girl to his flat. But he's so unsure of himself that he asks his friend, Ted, a self-confident extrovert to help him out.

On April 11, 1909 Ahuzat Bayit was founded. This suburb of Yafa with 80 families developed into what is now Tel Aviv. Literary Magazine (Radio 1st, Saturday, 16.00) traces the contradictions found in Tel Aviv - the good and the bad, the old and the new - and the changes which have taken place during the last 70 years. □

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The Week's TV/Radio Highlights

JANUARY 19 - JANUARY 25

FRIDAY



Esther Ofarim Army Radio, 81.05

TV

EDUCATIONAL: 6:30 Math 7, 8:30 Special Education... 10:00 News in Hebrew... 11:00 News in Arabic... 12:00 News in English...

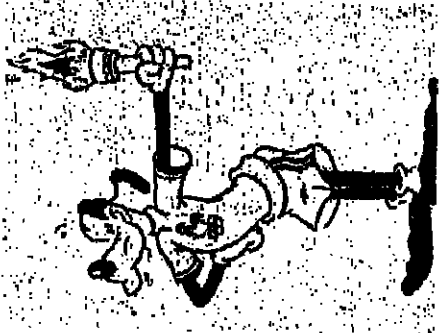
RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

SATURDAY



Cartoons TV, 15.02

TV

ARABIC LANGUAGE PROGRAMS: 10:00 News in Arabic... 11:00 News in Hebrew... 12:00 News in English...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

SUNDAY



Shimon Arzi Army Radio, 80.05

TV

EDUCATIONAL: 8:30 English 6, 8:30 Math 6... 10:00 News in Hebrew... 11:00 News in Arabic... 12:00 News in English...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

MONDAY



Prof. Louis Babrovitz TV, 81.05

TV

EDUCATIONAL: 8:30 English 6, 8:30 Math 6... 10:00 News in Hebrew... 11:00 News in Arabic... 12:00 News in English...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

TUESDAY



Edith Pfaff Radio Bld, 16.10

TV

EDUCATIONAL: 8:30 English 6, 8:30 Math 6... 10:00 News in Hebrew... 11:00 News in Arabic... 12:00 News in English...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

WEDNESDAY



Louis de Pines TV, 12.05

TV

EDUCATIONAL: 8:30 English 6, 8:30 Math 6... 10:00 News in Hebrew... 11:00 News in Arabic... 12:00 News in English...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

THURSDAY



Paul Michael Glazer TV, 82.10

TV

EDUCATIONAL: 8:30 Math 7, 8:30 English 7... 10:00 News in Hebrew... 11:00 News in Arabic... 12:00 News in English...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

FRIDAY

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

ARABIC

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

SATURDAY

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

ARABIC

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

MONDAY

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RADIO

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

ARABIC

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

TUESDAY

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RADIO

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ARABIC

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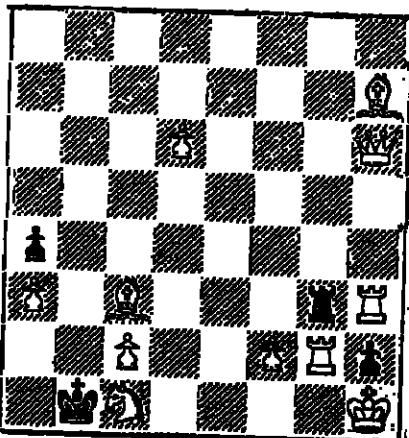
ARABIC

7:07 Morning Melodies... 8:00 News in Hebrew... 9:00 News in Arabic... 10:00 News in English... 11:00 News in Hebrew...

HAMARNEF GALA-WINERS OF DISTINCTION



**CHESS**  
**Eliahu Shahaf**



Kb1: Rg3; Pn4, h2. (4)  
White mates in three (32)  
SOLUTIONS. Problem No. 2895 (Hooh).  
1. Rb2! 1. Rb2! Kf8 2. Rb3 Kg7 3. Rg3 Kh7/  
4. Kc7 4. Bb3 Kg7 5. Bg3 h5 6. Kc2 h5  
7. Kc2 h5 8. Bb3 draw! and Black wins; or  
1. Rb2! Kf8 1. Kc7 2. Bg3, etc. see main  
variation/ 2. Rf7 Kg3 3. Bc1 d1 Q6 (White  
gh. and vna). 1. Kd7 2. Bc1 12. Bb Kc7  
3. Bb7 Kc6 and wins 2. Nd8 (otherwise  
Rd2) 3. Bg3, and now there are two  
symmetrical variations: a) 3. Kc7  
13. Kc7? 4. Bb4 and Bc2) 4. Bb5 Kc6 5. Bc6  
Kd7 6. Bb6, with perpetual check on the  
white squares; b) 3. Kc7 4. Bb5 Kc6 5. Bb6  
Kd7 6. Bb6, with a perpetual check on the  
black squares.

**AMSTERDAM ZONAL 1978**  
A. MITLES  
1. d4 Nf3 2. Nf3 e5 3. e4 b4 4. Bb4 Bb7 5. e3  
Bb4 6. Nc3 d5 7. a3 Bc7 8. Nc3 d5 9. ccd Nc5  
10. Nd6 Bc5 11. Re1 e5 12. de Bc1 13. Bc1  
14. Nd6 Qd1 15. Kd1 Nd7 16. Ke2 Nf6 17. Bc5  
Bd6 18. Nd6 Rd5 19. Re1 Kf5 20. Rb1 Rd7  
21. Nb1 Rcd3 22. Re1 c2 Ne1 23. f4 Kc7  
24. Rb2 g4 25. Nd4 Kf8 26. h4 h7 Rd7 Rd7  
27. Kf2 Nd6 28. Re1 Nd6 30. Nbc a3 31. Rb6  
Rd7 32. Rb6 Rd3 33. h4 Black resigns.

**DOUBLE DRAMA FOR VASSILY**  
BYELOSLOVICH Vassily  
FORMER WORLD CHAMPION Vassily  
Smyslov twice proved a surprising player  
in the 1978 Tosside International tour-

ament: first, he lost to his compatriot,  
David Bronstein, in only 19 moves, and  
then he defeated William Lombardi with  
one of the most impressive attacks in re-  
cent years.

**V. SMYSLOV**  
1. d4 Nf3 2. Nf3 e5 3. e4 Bg4 4. Nc3 d5 5. Bg3  
d6 6. e3 c7 7. Bc1 Ne5 8. Bb2 d5 9. de c10. Qd8  
Rd8 11. Bc1 Ne4 12. Ne4 Bc5 13. h5 h6!  
(forcing White to solve a little problem -  
where does the bishop retreat?) 14. Bb1  
Nd4 15. Nd4 Na1 16. Rd6 Rd7 17. Rd1. (leads  
to a loss of a piece, but White's position is  
grave anyhow: 17. Re1 Bc2, or 17. Ne1  
Nd1) 17. Rd1 18. Bc1 Ne3 19. Nd3 Bc1  
White resigns. (20. Bc1 e4 21. Bg3 e4 22. Bg4  
23. Bb3 Ne2 24. Kc1 Ng2 25. Bc2; or  
20. Bg4 e4 21. Bg3 22. Bb3 f1 23. e4 of  
24. Bf4 Ne2 and Nf4). A rare case in  
Smyslov's career.

The game against Lombardi came to the  
following position after White's 13th move:  
White (Lombardi) Kc5; Qd1; Ra1;  
Rb1; Bc1; Nf3; Pa2, f4, e5, e6, e7, e8,  
h2, (h1). Black (Smyslov) Kg1; Qd1;  
Ra8; Rb1; Bc1; Nd1; Pa7, b7, c7, f7,  
g7, h7, (h1).

The elegance with which Smyslov carries  
out the final attack is bound to captivate  
the heart of any chess lover. 13. Nd4!  
14. Nd4 Qd1 15. Qd1 Kf8 16. Rd1 17. g5 (it  
is important that after 17. Qd2 g5! 18. Rd1  
Qg2 19. g5, Black restores the material  
equality while preserving the attack).

**THE BRILLIANT TOUCH**  
White - Kg2; Qd2; Ra1; Rb1; Bc1; Bb2; Bb3;  
Nc3; Pa2, b4, d4, f2, g2, h2, (h1). Black:  
Kf7; Qc6; Ra8; Rf6; Bb7; Bc7; Nc7; Pa2;  
b4, c4, f7, g7, h7, (h1). Black to play.  
1. Rb1! 2. Bf4 Qd1 3. Bc1 Nd4 4. Kf1 Bc1  
5. Kh4 Nf5. (Popov-Rjumin, Moscow,  
1929).

**EFFECTIVE ATTACK**  
White - Kh2; Qf2; Rd1; Rd2; Bc1; Bb2;  
Nc3; Pa2, b2, d4, e5, g3, h3, (h1). Black:  
Kf7; Qd8; Rf6; Rf6; Bb7; Nc7; Pa2;  
b4, c4, f7, g7, h7, (h1). Black to play.  
26. f4 26. g7 g7 27. Bf4 Nc6 28. Bb2  
29. Qd2 Bc3 30. Ne2 e3 31. Qd7 Rf6 32. Nf4 Bb1  
33. Kf1 Bc2. White resigns. (Kuznetsov-  
Loeov, USSR, 1978).

**EXPLOITING MISTAKES**  
White - Kg1; Qc3; Rb7; Rb7; Pcb, f4, g7,  
g8. (h1). Black - Kh6; Qh5; Ra2; Nc3; Pa7,  
b7, (b1). Black to play.  
1. Ng7? (a... f7) 1. Rf7! Kf7 2. Qe7 Kg1  
4. Rg3 Kf6 5. Rg3! Black resigns. (Duras-  
Kon, Carlsbad, 1911).

**ENDGAME FINESSE**  
White - Kg3; Ra1; Pcb, c2, h4, h4. (h1).  
Black - Kc5; Ra3; Pa2, b4, b6, g4, (h1).  
Black to play.  
1. Rh1! 2. (a7) 2. Rh4 3. b6 Kc4 4. Kc4 Rh4  
5. Kf4 Rg2. White resigns. Black wins  
against the best defense as well. 4. Rh4  
Rh4 3. Ra3 Rh4 4. Ke3 Rh4 5. Ke3 Rh4 6. Rh2  
7. Rh5 Rh2, and wins. (Littlewood-  
Short, England, 1978).

**USSR CHAMPIONSHIP 1978**  
**I. DORFMAN** V. TSECHKOVSKY  
1. Nf3 e5 2. g3 g3 3. Bg2 Bg7 4. d4 Qb5 e5  
Nf4 5. d4 Qb5 e5 6. e4 e4 7. d4 Qb5 e5  
8. d4 Qb5 e5 9. d4 Qb5 e5 10. Nf2  
Nf4 11. Qc2 Nd3 12. Nc3 Bc7 13. Nc4 Qc7  
14. Qb3 Ng4 15. d4 Ne5 16. Nf5 Bb5 17. ab Nf4  
18. Bc2 Ne4 19. Qc2 Qb5 20. Bb5 e5 21. ba Ra5  
22. Bg7 Kf7 23. Qc2 Qb5 24. h4 h4 25. e4 Na2  
26. Qc2 Qb5 27. Qf4 Qc7 28. Re1 Nf5 29. Ra5  
30. Qc2 Qb5 31. Rd1 a5 32. f4 Qb5 33. Ra5  
34. Kh2 Kf7 35. e4 e4 36. f4 Qb5 37. Qc2  
38. d7 Qb5 39. Qc2 Nc4 40. Rf1 Ne4 41. Qc2 Qc5  
42. Bb3 f5 43. Qa2 Rd7 44. Qc2 Rd5 45. Qc7 Nf7  
46. Bg2 Rd4 47. Rf4 Qc5 48. Qe7 g6 49. hg h4  
50. Qc2 Qb5 51. Qc2 Qb5 52. gh Kf4 53. Qc4 Kc5  
54. Kh3 Kc5 55. Qb3 Kg5. White resigns.

**E. SVEBNIKOV** O. ROMANISHIN  
1. e4 g4 2. d4 Bg7 3. Nc3 e5 4. Bc5 e5 5. g3  
Nf4 6. d4 Bg7 7. Bg2 Nc7 8. d4 Bg7 9. d4  
10. a5 Nbd7 11. a5 Na5 12. f4 Nc7 13. Nf3 Bc5  
14. ab ab 15. Ra5 Na5 16. 0-0 Nc7 17. g4 Bc5  
18. Rf2 f2 19. g4 Rf5 20. h4 Nf3 21. Bb3 Bc7  
22. Ne4 Rf5 23. Qf1 e7 24. Rh4 Bc5 25. Qc2 Qc7  
26. Ng2 Rh4 27. f5 of 28. Bf5 g7 29. Bb5 Bb5  
30. Nf3 Qc6 31. Rg2 Kf7 32. Rg2 Bg5 33. Rg2  
Ng2 34. h5 Ne5 35. hg hg 36. Qh5 Nf3 37. Qh5  
Ne4 38. Qh7. Black resigns.

**Salford sparrow**

ROCK, ETC./Natan Y. Shaw

"HEY, THIS STUFF is just like the tracks of Salford, England. Like most kids of the pre-Beatle era, she dug into a plate of *ful* and hamous at the canteen in Television House, Jerusalem. "Firat we eat and then we talk."  
Tough, tempestuous and temperamental, Elkie had gone through her first rehearsal for "Behind the Headlines." She mimed her hit song, "Sunshine after the Rain," picked a fight with the floor-manager, kidded about with hubby Trevor, and then zipped back to the floor-manager with hugs and kisses. Now it was *humous* time.  
"Get a picture of this for the scrapbook," Elkie shouted in broad Mancunian to her manager, Alan Siefert, who'd been quietly sitting with his feet up on the interview table. Instant photography revealed the long, dark-haired Elkie tightly clad in jeans and sweater. A scene from "Coronation Street."  
Who is Elkie Brooks? She started out 33 years ago as Elaine Bookbinder from the Jewish side



and Elkie was out on her tod again. Eventually signing with A & M Records, she recorded her first solo album, *Elkie Man's Woman*, which made only a ripple on the music ocean. However, her second try, *Two Days Away*, was a 1977 tidal wave.  
It had taken Elkie 16 years of hard slog to break through that

Young's "Only Love Can Break Your Heart" through to a refreshing version of Peter Frampton's "Putting My Heart on the Line," to Rod Stewart's "Stay with Me." It's not exactly an explosive collection for such a versatile artist as Elkie Brooks, who can sing jazz, blues and rock with the best of 'em. But in her own composition, "Just an Excuse," the simple melody and her real passionate singing reflect the real Elkie.  
Her latest single, "Don't Cry Out Loud," is a spine-tingling bluesy ballad.  
Meanwhile, back at the TV studios, and the subject of food crops up again. Elkie is a newly converted vegetarian. "I feel good on it." She also looks good on it. And anybody who saw "Behind the Headlines" last week could hardly deny the benefits of a vegetarian diet.  
This was her first visit to Israel. How did she like it here? In two words: "Bloody marvellous."

ROCK REGA: Just got word that local record prices are going to jump around 20 per cent come February 1. Me mate Madeline and me will be doing a round-up on the where, what and why of record-shopping in an up-coming column. □

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הכרזת מלחמה







WHAT'S in a name? Little enough, unless it's that of a well-known personality, place or event.

The waiter in a cafe I used to frequent in Rome went through life as Benito, a name which his parents no doubt considered auspicious when he was born, but which caused him untold embarrassment and provoked constant teasing from the cafe's largely left-wing clientele.

Now Tel Aviv has a Camp David Restaurant at 90 Rehov Hahashmonaim. Despite the name, however, the restaurant specializes in the same type of Balkan cuisine that can be found in other eating places in the area. Its uniqueness lies in the fact that, being new and less fashionable, it is not quite so costly as some of the others.

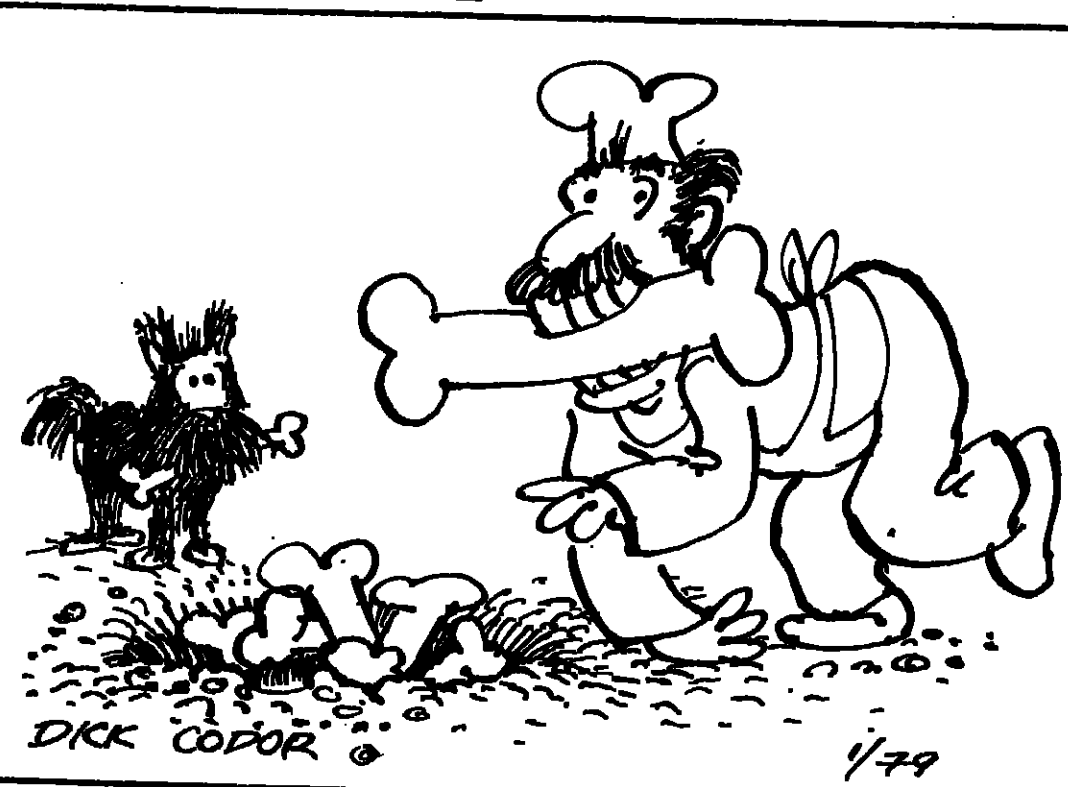
The interior of the establishment is simple and clean. The menu is chalked up on a blackboard, and the waiter is friendly and helpful.

I BEGAN my meal with a stuffed artichoke dish. It consisted of a base of tinned artichoke, covered with ground meat and bound together with an egg sauce, and it was quite good.

Even better was my companion's spinach and cheese dish, which resembled a Greek spinach and cheese pie, except that it had no crust. Incidentally, the helpings were generous.

I continued my meal with "medallions," a dish traditionally consisting of the narrow end of the fillet, and often accompanied by a sauce. In this case the grilled morsels of beef did not seem to

## Boning up on osso buco



come from quite so esteemed a cut, but they were tasty and reasonably tender. Altogether a degree more interesting than shishlik.

My companion tried the osso buco and found it satisfactory. I tasted it and agreed that the whole stewed shin of veal was tasty and well prepared — but it was not osso buco. The fact that this

### MATTERS OF TASTE Haim Shapiro

preparation passes for osso buco in many local establishments does not make the imitation any less despicable. Well prepared rice and fresh salads came with both dishes.

For dessert I tried the stewed quince, a very nice spicy dish. My companion had a chocolate cream which was everything that could be desired. The Turkish coffee was good.

The bill, including beer and soft drinks, came to IL272.

FOR THOSE who are curious about the real osso buco, the name

of this Tuscan dish refers to the hole (*bucco*) in the bone (*osso*) and naturally to the marrow that is to be found within. Elegant restaurants often present a special implement with the dish to help one extract the marrow.

To make osso buco you must have shin of veal which has been sawn into thick slices across the bone. With its large percentage of bone, it is not only expensive, but wasteful as well.

Dust the pieces of meat with flour and brown them in a little oil in a wide heavy pan which can go into the oven. Ideally, there should be just enough room for all the pieces of meat, side by side.

COVER THE MEAT with a sauce which you have prepared previously by browning a few cloves of garlic, adding a handful of chopped parsley and then some peeled tomatoes and a little sweet wine or vermouth and salt and pepper. The quantities are variable because there should be enough sauce to cover the meat, but not so much as to make it swim. Cover and bake in a medium oven for about an hour, or until the meat is tender.

Shortly before serving you may add sliced fried mushrooms or lightly cooked peas. Sprinkle the meat with enough bread crumbs to absorb any excess liquid. Uncover, bake for another 10 minutes and serve.

You may make the preparation in advance, up to the point where peas, mushrooms and bread crumbs are added, but do not keep it cooking too long. Veal deserves better treatment. □

EVERY COUPLE of years or so, discussions rage in the press around the problem of whether or not the performance of music by Richard Wagner and Richard Strauss should be allowed, with passionate arguments on both sides. So far, neither side has been able to convince the other, and after repeating the same points over and over again for weeks, the editors eventually decide that enough is enough. And we are exactly where we have been for over 40 years. The music is not performed, and the opposing forces seem to have won, not on the strength of their case but for the sake of peace and harmony.

As happens so often in our society, both sides seem to have some right on their side, and a great deal of emotion, both individual and collective, is involved.

We are apparently being confronted with another typical Israeli or Jewish issue: the propriety or otherwise of performing sacred music which gives textual expression to Christian beliefs.

Are the words an integral, inseparable part of the music? Can one listen to and enjoy the music without being accused of identifying oneself with the beliefs expressed in the words? Should certain parts of a work, objectionable to our own religious beliefs, be cut in order to avoid inflaming some listeners' feelings?

These are only a few of the questions that arise in any discussion of the matter.

REQUIEMS by Mozart, Verdi and Berlioz; Magnificats by Morales,

## A spiritual matter



Mozart at twelve years of age.

### MUSIC AND MUSICIANS Yohanan Boehm

Monteverdi, Buxtehude and Schuetz; a Gloria by Vivaldi; Beethoven's "Missa Solemnis"; Bach's St. John and St. Matthew "Passions" and his B Minor Mass; Handel's "Messiah"; Pablo Casals' "El Posebre" — the list of music with Christian liturgical texts performed in Israel could be prolonged interminably.

Jewish audiences have long accepted and enjoyed the musical qualities of these compositions, quite apart from their religious content, and our orchestras and choirs make liberal use of this vast and beautiful reservoir of music.

Some years ago, a few passages in the Bach Passions and in the unedited version of "The Messiah" presented by the Abu Gosh Festival caused protests during public performances in Jerusalem because of their anti-Jewish connotations; nobody objected to the music as such, or to the composers.

During all the years the Abu Gosh Festival flourished, nobody voiced any objection to the remarkable fact that Jewish musicians performed on Saturdays in a French Church in an Arab village, playing and singing Christian music, in Latin, German, English, Italian... It was an event of ecumenical importance that drew record crowds from all over the country, not only from former European immigrants but

The presence of the many foreign choirs that come to sing in Bethlehem on Christmas Eve, inspired a Marathon in Jerusalem the following night.

Its success gave rise to the idea of a "Week of Sacred Music," which has just been mounted for the first time.

THE CHOICE of the name seems unfortunate, as music cannot be sacred. The term has been translated from the Latin *musica sacra*, but that doesn't make it any more correct. I would suggest that the German *Geistliche Musik* (spiritual music) is more fitting, and that this should be applied to future events of the kind.

That there will be a future seems beyond doubt. From a report just received, we gather that the eight performances in the Musica Sacra Week were attended by over 10,000 people. Or to be more precise, that was the number of tickets sold, without the invited guests and "infiltrators" who, everywhere in the world, find ways of getting into a concert without paying.

The least popular event was the concert of predominantly Israeli music (Seter-Tal), for which the Jerusalem Theatre was only 80 per cent full. The organ recital at the YMCA and "Judas Macabaeus" at Binyanei Ha'ooma drew a 70 per cent audience, the presentation of *Hazanut* and *Piyutim* at Heichal Shlomo, 85 per

cent. The Choir Marathon and Bach's Mass in B Minor, both at Binyanei Ha'ooma, fared best with 90 and 95 per cent respectively. The German Choir at the Lutheran Church of the Redeemer in the Old City and Haydn's "Creation" at the Jerusalem Theatre were sold out.

The brunt of the work behind the organization was borne by the staff of the Jerusalem Theatre and the Jerusalem Symphony Orchestra, with the Tourism Department of the Ministry of Industry giving a helping hand with the printing of the attractive programme and its distribution abroad.

The coincidence of Hanukka and Christmas helped to give the week an ecumenical meaning (though the Jewish side of the programme was rather short-changed); but as this only happens every few years, the "Week of Spiritual Music" should be planned for the Christmas-New Year period, to cater for the many tourists who come at that time to visit their holy places in Bethlehem and Jerusalem. Since, as I said earlier, many of our compatriots are lovers of liturgical music of this kind, maximum attendances for well-planned events similar to what we were offered this season would seem to be guaranteed.

Jerusalem has enough interesting venues to offer to make a festival of this kind attractive, and there are rich choices of music open to the planners, even taking into account works that may be rejected in order to avoid giving offence. □

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THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 19, 1979

מכרזתן האצל

## This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading Tourist Guide

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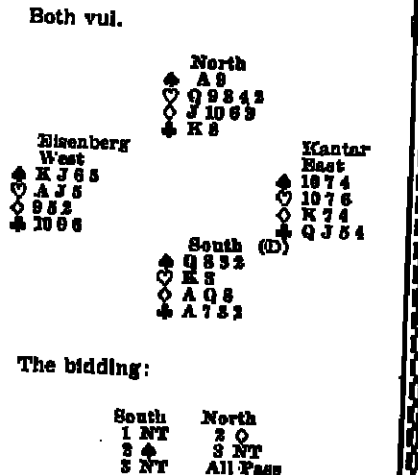
THE JERUSALEM POST MAGAZINE



# A time to unblock

**BRIDGE**  
George Levinrew

SOME BRIDGE MAXIMS should not be routinely followed. Such a maxim is "second hand low." Billy Eisenberg, an American star and a reigning world champion, violated this maxim in today's deal played at the recent World Olympiad and described by his partner, Edwin Kantar, in the "Bulletin" of the American Contract Bridge League.



The bidding was standard, in a game-going hand. Two diamonds was forcing Stayman. The play was routine for the first two tricks: the club 10 to the King, and a diamond to the queen. Declarer now counted eight winning tricks: two clubs, probably four diamonds, one heart, and one spade. The best source for the ninth trick was a heart. How would you play the hearts?

Declarer led the heart three, and here Eisenberg made a brilliant play. Where most of us would play the five, second hand low, out came the jack. Declarer then won two diamonds and followed with the heart king to West's ace. West led the club nine which was allowed to hold the trick. Another club was played and won by the ace. A spade went to dummy's ace, the last diamond was cashed, and a heart was led. Because West had unblocked with the jack, East was able to win with the ten, cash his good club, and lead a spade to West's king.

If the heart jack had not been played on the third trick, the defence would have had an entry, and his high club could not have been used to set the contract.

It is interesting to note that the contract could have been made if on the first trick, declarer had won the club lead with the ace in his hand, and had then plunked down the heart king. But how was he to know?

- WEEKLY DUPLICATE GAMES**
- At 8:00 p.m.
  - Ashdod — Tuesday; "Matres," Quarter "D"
  - Ashkelon — Monday; Cafe Maadan, Afrida
  - Be'er Sheva — Monday; Meir, High School
  - Eilat — Tuesday; Wisa House
  - Haifa City — Monday, Thursday; Beit Hagofni
  - Central Carmel — Sunday, Wednesday; Beit Roshchid
  - Neve Shaanan — Tuesday; Beit Abba
  - Khushy — Tuesday, Thursday; "Hayehid, Hahayal"
  - Herzliya B — Monday, Tuesday; Thursday; Country Club
  - Jerusalem — Wednesday; Diplomat Hotel
  - Kiryat Haim — Tuesday; Beit Nagla
  - Kiryat Tivon — Sunday; Beit Hahitadut
  - Netanya — Monday, Thursday; "Calypsos Club" near swimming pool
  - Netanya — Monday, Thursday; Aviv Hotel; Ushshikin and Yerushalayim
  - Narkissa Region — Thursday; Guest House
  - Yotvata — Sunday; Wisa Club
  - Be'er Sheva — Monday; Wisa Club
  - Sayona — Sunday; Wisa Club
  - Tel Aviv — Wednesday, Thursday; Dubka Club

## this week at the israel museum jerusalem

**CONCERT**  
The Ariel Ensemble. Michel Boyver — violin, Richard Wolf — violin, Nancy Usher — viola, Nina G. Flyer — cello, Gary Boyver — clarinet, David Doten — horn, Richard Hoenich — bassoon, Beethoven: Septet in E flat, opus 20. Brahms: Clarinet Quintet in A Minor.

**GALLERY TALK**  
Childhood drawings and paintings of Israeli artists. Ayala Gordon (in Hebrew).

**FILM**  
"Vesoye Rodbyata" ("The Jolly Fellow") (Russia 1934) The classic Russian jazz comedy. Dir. Alexandrov.

**SPECIAL EVENT**  
Structures Sonores Laury-Baschet by Jacques and Yvonne Laury. Musical demonstration on pieces in their exhibition. (Goldman-Schwartz Gallery, 101) Tuesday, 23.1.79 from 8.30 p.m. and Thursday, 25.1.79 from 4-8.30 p.m.

**FILM FOR CHILDREN AND YOUTH**  
Selection of cartoons. All films subtitled. Thurs., 25.1.79 at 8.30 p.m.

**CONCERT**  
Mobile — Voice and Dance. Adl Etzion — soprano, Ruth Bahel — dance, Heda Oren — choreography. Works for tape by Boris, John Cage, Dorfman, Avni, Sharet, Kilion.

**VISITING HOURS:**  
Israel Museum: S.M.W.Th. 10-5.00/Tues. 4-10 p.m./Fri. and Sat. 10-2 p.m.  
Shrine of the Book & Billy Rose Garden: same as Museum except Tues. 10-3 p.m.  
Rockefeller Museum: Sun-Thurs. 10-5/Fri. and Sat. 10-2.00 p.m. FREE GUIDED TOURS IN ENGLISH: Sun. Wed. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)  
FREE GUIDED TOURS IN HEBREW: Mon. 11 a.m./Tues. 5.30 p.m. TICKETS FOR SATURDAYS: BUY IN ADVANCE AT THE MUSEUM OFFICE OR MAIN HOTELS.  
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EXHIBITION GROUNDS Tel-Aviv Pavilion 29

**israel film archive, jerusalem**

19.1	14.00	Star Wars	— George Lucas
20.1	19.00	The Romantic Englishman	— Joseph Losey
	21.30	Star Wars	— George Lucas
22.1	19.00	Drakes	— Nikos Kouandourou
	21.30	The Servant	— Joseph Losey
24.1	19.00	Fade to Face	— Greek movie
	21.30	Accident	— Joseph Losey
25.1	19.00	Je l'ai vu, Je l'ai aimé	— Alain Resnais
	21.30	What did you do during the war, Thanasios?	— Dinos Koutourides

Recordings: Beit Akron, 37 Rehov Hill, M. Shaver Auditorium

**Film Club**  
There are still several openings —  
**COME, SIGN UP!**  
Next meeting on Monday, January 22, 1979 at 8 p.m.  
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## WHAT'S ON

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**Jerusalem**  
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1. Medical Centre, in Kiryat Hadassah. Tours in English at 8, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall Windows. No charge.  
2. The Hadassah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m. Sunday-Thursday. Buses 18 and 27.  
3. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 3. Morning half-day tour of all Hadassah projects. \$5 per person towards transportation. By reservation only. Tel. 418293.

**Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Olivet Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28. School of Education bus stop. Further details: Tel. 23450.**

**Emunah — National Religious Women's Organization, Tourist Centre, 28 Rehov Ben Matmon. Tel. 02-62463, 3022, 511093.**  
**American Mizrahi Women. Free Morning Tours — 19a Keren Hayesod Street, Jerusalem, Tel. 232782.**

## ART GUIDE

Notices in this feature are charged at IL36 per line, plus VAT; insertion every Friday costs IL110 per line, plus VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

**Jerusalem MUSEUMS**  
Israel Museum Exhibitions: From the archaeological collections of the museum. Objects of various periods and materials ordinarily on display. Aphrodite, A Greek Goddess. Hellenistic and Roman sculpture of the Goddess of Love with an anthology of Greek love poetry. Architecture in the Hanukkah lamp. From concept to product. Bang and Olufsen's Design for Sound. Development and production of outstandingly designed electronic sound equipment. Neolithic figurines from Sha'ar Hagolan. Laury-Baschet Sound Structures. Works which are both sculptures and musical instruments. Childhood drawings and paintings by Israeli artists (side by side with their mature work). Exhibit of the Month. Ornamented sugar cane. Engagement tokens of Afghanistan. Jews. Woven and Printed Textiles. Design dept. Collection.  
**Chiorescu's: The Beginning of Colour Woodcut. Exhibition of rare European woodcuts of the 16-18th centuries. First work with a pencil. Creative work at the Rockefeller Museum: Two Egyptian bronze statues of Imhotep (Egyptian). Bronze figure of Alexander the Great. Prehistoric hunters' sites in northern Hail.**  
**Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. 10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun., Thurs. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadram and Kastel. Free guided tours in English, Sun., Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.**

**Rehov Hamagid, German Colony, Jerusalem: Hours — Sun.-Thurs.: 4-8 p.m.; Saturday: 11 a.m.-1 p.m. Sat. eve. 5-10 p.m. Tel. 02-62446.**

**Tel Aviv MUSEUMS**  
Tel Aviv Museum, 27 Sderot Shaul Hamelech. Exhibitions: Bonal Efrat — Extrapolations. "Film Performance" (documentary film and personal appearance by Efrat). Harel in Profile — Herzl's life in the fine arts. Rudi Lehmann, 1903-1977. Habimah 1918-1978. Drawing. Visiting Hours: Sun., Mon., Tues., Thurs. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7 a.m. — 11 p.m. New Museum Building open Sat. 10 a.m. — 1 p.m., entrance free.  
**Beth Halaftatiah. The Jewish Diaspora, past and present, presented by the most modern technology and graphic techniques: films, slide shows, audio-visual displays, computer terminals, etc. In the exhibition gallery: The Jewish Diaspora, — photographs by Laurence Salsman. — Visiting hours Sunday, Monday, Thursday 10 a.m. — 5 p.m.; Tuesday, Wednesday 9 a.m. — 10 p.m. Friday, Saturday: closed.  
**Children under 8 years old are not admitted. Beth Halaftatiah is located at Klausner St., Ramat Aviv (entrance through Gate 2 of Tel Aviv University campus).**  
**The Israel Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.**  
**The Shalom Observatory — A breathtaking view from 400 feet up. Both at Shalom Mayer Tower, Tel Aviv, Tel. 57804.****

**Haifa MUSEUMS**  
Visit the Haifa museums: Ancient and Modern Art, 25 Rehov Shabtai Levi, Tel. 522205-8. National Maritime, Tel. 526223. Illegal Immigration, Tel. 526249. Music, Tel. 64483. Japanese Art, Tel. 52554. Massé Kala, Tel. 52428. Dagon Grain Collection, Tel. 642221. Artists' House, Tel. 52355.

**EXHIBITIONS**  
Yosef Lotan — Lyrical paintings, at Chagall Artists' House, 24 Sderot Zionat.

**Israel Museum, Jerusalem**  
Saturday, January 20, 1979, 8.30 p.m.

**ARIEL ENSEMBLE**  
Principal players of the Jerusalem Symphony Orchestra

Michael Boyver — violin, Richard Wolf — violin, Nancy Usher — viola, Nina G. Flyer — cello, Gary Boyver — clarinet, David Doten — horn, Richard Hoenich — bassoon.  
Beethoven: Septet in E flat, opus 20.  
Brahms: Clarinet Quintet in A Minor

watched them gain or lose confidence in front of a microphone," they related. "Some children, though they started brilliantly, never made it to the end. They were too undisciplined, or their voices gave out, or they just didn't have what it takes. We ourselves didn't know who the soloists would be until the very end."

Barnes recalled an incident last year. "We had one little girl, a new immigrant, who looked like a prima ballerina. The moment she got on stage and we put a microphone in front of her, she was paralysed. She simply couldn't sing. I took her aside and asked her, 'Would you like to appear before 1,000 people with an orchestra playing and everybody there just to hear you sing?' 'No,' she told me. So she didn't perform and she wasn't upset. But her mother was heartbroken."

"The musical coach had her own explanation for the parents' behaviour. 'Inside every little child that arrives here are two enormous parents who are suppressed actors or performers who never had their chance on stage.' Ora Zilber maintained. 'After all, how did a four-year-old kid hear about the Festival?' Barnes interjected. 'Did he read the newspapers? Did he see the billboards? Who brought him to the auditions? Whose idea was it for him to sing? In almost every case, it was the parents.'

WHAT MAY have begun as an ego trip or vicarious stage experience for the parents of the 81 children in this year's festival often ended as an ordeal, an ordeal with an expenditure of time, money, and energy.

Judy Dekel of Tel Aviv, whose 10-year-old daughter, Sigal, was one of the 10 soloists, recalled the first rehearsal. "They warned us it would be difficult," she admitted, echoing the claims of the producers, "but what did we know then? Then we were ambitious, like our children — even more so, perhaps. The Jewish mother in us came out, whether we were intelligent adults or not."

"I remember after the first audition I cautioned my daughter not to be too hopeful," Judy said. "Perhaps you won't make it, I told her. And do you know what she told me? 'Then you'll buy me a present or we'll go to the movies, that's what she said. Can you imagine that? My 10-year-old daughter was trying to comfort me!'"

Aliza Haim of Eilat took a month's unpaid leave from work in order to be free for six-year-old Amir's rehearsals in Tel Aviv. She took Amir out of school and they stayed with relatives in Holon, which was cheaper than renting an apartment or hotel room in Holon. Aliza's husband also took one week's leave when the auditions were being held. As an Arkia employee, he was fortunate not to have to pay the round-trip plane fares three times that week.

OTHER PARENTS were not so lucky. Ricki Zommer spent a total of seven hours a day travelling to and from Shlomi with her five-year-old daughter Revital. Transportation, she said, cost her IL260 a day — and on top of that there was food. Vered Crispin spent IL200 a day commuting to and from Yeroham with her daughter. Moshe Haham worked only half



the 10 finalists, described her daughter's reaction. "Even the rehearsals were celebrations for her. The children don't realize what the contest is all about," she said. "They just want to be on stage with an orchestra and a microphone, like big stars. They were thrilled by it all."

"For us, living as far away as we do," Aliza Haim chimed in, "there's nothing in Eilat that could compare with what the child is getting here."

WHAT IS THERE about the Children's Song Festival, then, that the kids love so much? Etti Magar, of Tel Aviv, whose four-year-old Shirley was one of

dances, and sings all the time at home. We never realized how talented she was. People here say she's incredible."

Marina finally had to bow out of the last two performances because of a bad sore throat. "She agreed to stay in bed after appearing 25 times, because she herself realized she was sick," her father said over the phone.

FOR MEIRA and Zvi Ben-Zvi of Holon, whose daughter Sigal performed in the chorus of the Children's Song Festival two years ago, the entire experience left them bitter and angry at themselves.

"I was ashamed that I ran the race," Meira confessed. "I felt that I was pushing my child and that the producers regarded her as so much luggage. Oh, they were nice enough at first. But later, whenever we complained about the conditions, about having to wait in a cold room, or about only being given one pair of complimentary tickets all told, or about having to spend so much time and money carting the children back and forth to the auditions, or about not receiving even a sandwich or a drink for the kids — whenever we complained, we were invariably told, 'If you don't like it, you can take your child home.'"

"They worked on us emotionally," Meira offered as an explanation to why the parents acquiesced in such treatment. "First they involved us in the race, and then they brought us to the point where, psychologically, we couldn't pull out. We were hooked," she admitted.

"If I had read the letter of agreement first, before the rehearsals began," Meira's husband interjected, "I never would have allowed Sigal to continue." "In retrospect, I wouldn't do it again, ever, even if I had a child star at home," Meira insisted.

Sara Rottem of Kfar Sirkia, whose eight-year-old daughter, Efrat, sang in the choir this year, was equally bitter. "If I know then what I know now, I would have stopped before," Sara whispered as she sat in the audience watching Efrat during the general rehearsal. "This is not music, it's show business, and I admit that because I love music, because I love to sing myself, I was vicariously living Efrat's experience on the stage."

INTERESTINGLY enough, the issue of financial remuneration was raised by only one of the many parents interviewed, who suggested a sum of IL6,000 to be set aside for the child's future education. All the others insisted that money was not important. It was the experience that counted.

As far as Avshalom Rubin is concerned, "having promised the parents nothing, we can afford to be generous," he said. "So we give them gifts, clothes, shoes, an extra ticket for the performances, a Festival record, hot meals on the days when the kids perform three times in succession, at noon, and then again at 3 and 6 p.m."

IT IS PRECISELY because the youthful performers do not receive any money that they are not employees of the Festival, the promoters contend, and it is only employer-employee relationships that are covered by the Youth Labour Law of 1953. That law requires a special permit for any performer under the age of 14 and sets certain standards to guarantee a child's "physical, emotional, moral or

mental development," including a rest period of at least 14 hours between working days and no work on the Sabbath.

All the parents interviewed believed that, by signing the letter of agreement, they had stopped themselves from taking any legal action against the promoters. But according to one Tel Aviv attorney, Jonah De Levie, that agreement may not be as binding as either the parents or the promoters think.

Under Section 18 of the Contracts Law of 1973, he says, a contract is invalid if either party has taken advantage of the other's inexperience; and if the terms of a contract are so prejudicial as to be unreasonable, the aggrieved party may revoke it.

As an example of unreasonableness De Levie cites the clause in the letter of agreement that reads: "If the child is late, the damages the parents must pay will be assessed by the Festival producers themselves."

Furthermore, the restriction against a child's taking part in any rival festival for five years might well be regarded as unreasonable in a court of law. "The children's main asset lies in the very fact of their being children," says De Levie. "After five years, many of them will have lost that asset." He points out, too, that the producers did not offer any remuneration to justify such restrictions. When the parents signed, they agreed to their children performing on the radio and TV, and on records, as often as the producers might demand, on weekdays and Shabbat. "All this was given gratis," he emphasizes, "with the pleasure and satisfaction they would derive as the sole 'remuneration'."

CONFRONTED with the parents' complaints, co-producer Avshalom Rubin smiled when he said he sleeps with a clear conscience. "The five-year clause is to protect our interests," he explained. "After all, we discovered the child, we gave him a chance to sing on stage, to be seen on TV, in the press, and so on. Why should somebody else come along after we have established his reputation and harvest the fruits of our labour? Besides, you should see how these kids have blossomed from their experience, how they've gained confidence, how they've benefited personally. What's killing my critics is jealousy. They're jealous of my success. No one would complain about the conditions if I wasn't doing so well," he said emphatically. "As long as I'm successful, they'll complain. If I fail, they'll only laugh."

Perhaps the key to understanding Avshalom Rubin's peace of mind can be found in his parting words: "I'd like to tell the parents that I was angry when I discovered that life wasn't beautiful, that it was ugly, a constant struggle for survival, and that people and children failed and were hurt. Why do they tell kids today not to lie or cheat or steal, when everyone knows that a man has to do all those things in order to get along in the world?"

WHAT WOULD happen if, next year, all the parents were given a copy of the letter of agreement to read and sign before any auditions were held? How many of them would be willing to offer their children then?

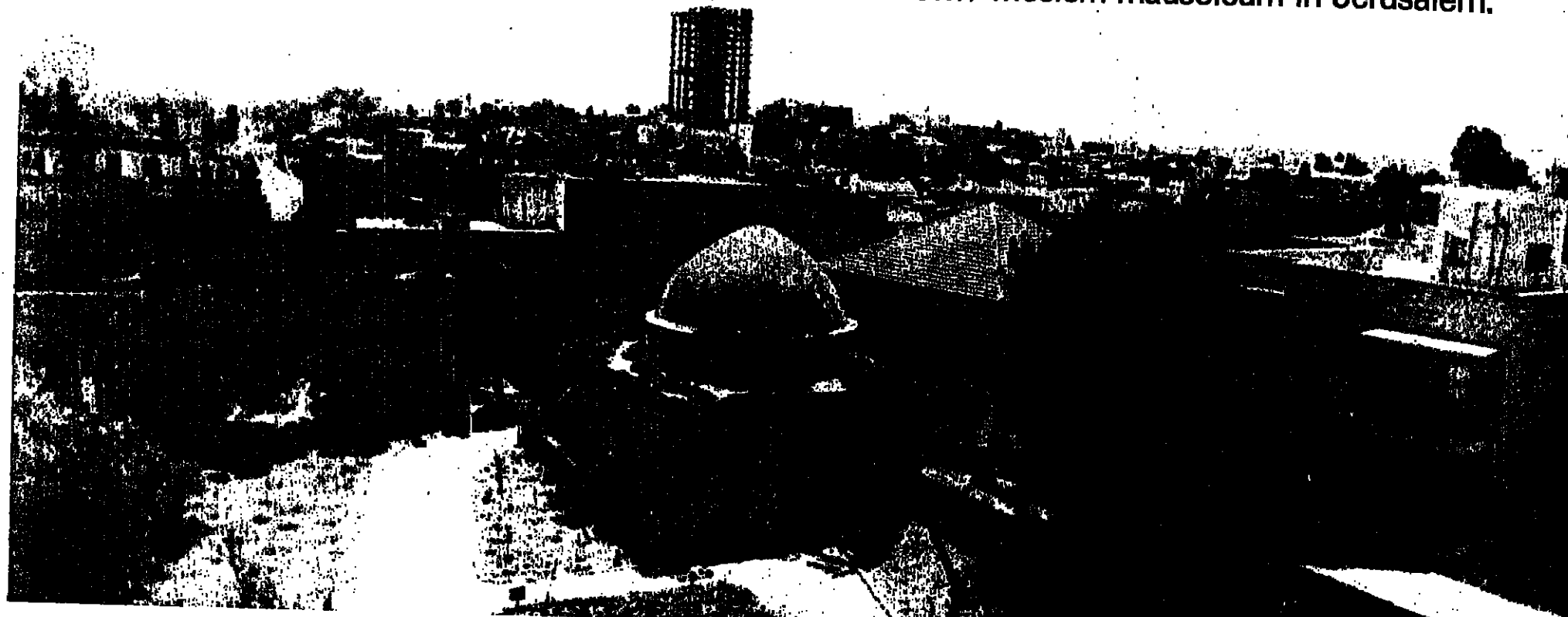
"According to Avshalom Rubin, 'it wouldn't make any difference.' It would be nice to think that he's wrong.

מכרזת האלטר

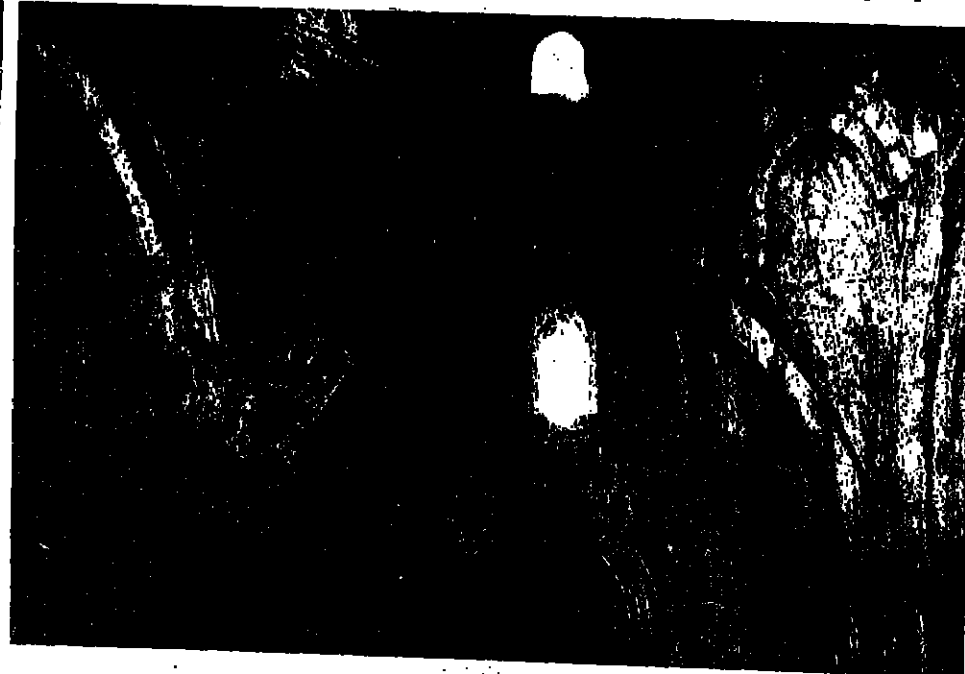


# The shrine on Strauss Street

Franz Ollendorff photographs and describes a little-known Moslem mausoleum in Jerusalem.



The mausoleum in the northwest corner of the precinct. (Below left) The minaret, erected in 1891. (Centre) Windows at two levels light up the arched interior. (Right) A hitching-post for animals.



IF YOU TURNED into Jerusalem's Rehov Strauss from the Street of the Prophets and asked someone to direct you to the ancient Moslem burial chamber, probably all you would get in reply would be a blank stare. Even if you'd picked on a local who, on his daily way to work, can't help seeing the minaret that rises above an old stone wall at the back of the Mitchell Auditorium parking lot a little way up the street on the left-hand side, it is highly unlikely that he would know that this was the place you were looking for.

This shrine, almost 700 years old, was in a rather neglected state until about three years ago, little having been done about its upkeep for some 40 years. But then the Municipality gave the inside of the building a cleaning and sprucing-up, laid out an attractive garden with benches and even a children's corner, and thus gave a new lease of life to the historic Mameluke burial chamber, called el-Qaymariyya and its enclosing precinct.

In 1894, the German missionary Conrad Schick, who had already spent 50 years observing and

meticulously recording any developments in the extension of Jerusalem outside the walls, made a map of the immediate surroundings of the Old City. The legend describing the enclosure approach to the city reads: "En-Nebi Kimer, Moslem tomb of saint with cupola; beside it dwelling house and the grave of Shekh (sic) Okkasch with a minaret: situated on an elevated spot and visible from all around."

The markings of two of the four structures shown on the map clearly designate Moslem shrines, i.e., the graves of holy men. One denotes the main structure, which is the burial chamber or mausoleum, called a *Maqam* in Islamic terminology; the other marks a building adjacent to the minaret which is a comparatively modern structure; it's still less than 100 years old. This building comprises three neatly vaulted rooms and a narrow — and until comparatively recently apparently walled-up — grave chamber. The latter, which is also vaulted, contains the remains of a cenotaph with the two customary Moslem headstones. This is the grave of

that Sheikh Okkasch, whose identity is not authenticated.

THE MAUSOLEUM has no funerary inscription to tell us who was buried there. But we know who they were from the famous Arab chronicler Mudjir ed-Din, who died in 1521. He relates that five brothers of the noble Damascus family of Qameiri all lost their lives between the years 1251 (648 of the Hegira) and 1268 fighting in holy wars. They were laid to rest in the spacious room of the mausoleum in Jerusalem, which is why the place is called el-Qaymariyya.

Since many Moslem men of saintly character are honoured with the title *Nebi*, it is not difficult to identify this with the En-Nebi Kimer of Schick, or the Neby Kâmir of the famous *Survey of Western Palestine*. The mausoleum is built on the typical plan of a Near Eastern Moslem burial chamber: a square main body is surmounted by a tambour, or drum, which is topped by a domed roof. What are called "aqueduct arches" in the four corners effect the transition from the square ground-plan to the octagonal lower edge of the

tambour; and the circular formation of the drum's upper edge serves as a base for the domed roof.

Wide, slightly pointed arches cover three of the walls (the fourth, on the north side, forms the entrance) up to about two-thirds of their height. Two sets of window openings at different heights let in a flood of light, so that it is easy to see the impressive architectural features of the chamber through the bars of the iron gate that has recently been installed.

UNFORTUNATELY, it is more difficult to make out the detail of what is perhaps the most interesting feature of all. In each of the four corners, the ribs of the vault reach down to a bunch of colonettes. Above these are the remains of carvings from capitals (acanthus-shaped, or perhaps of volutes) somewhat haphazardly interspersed with a little frieze with a three-petalled flower motif.

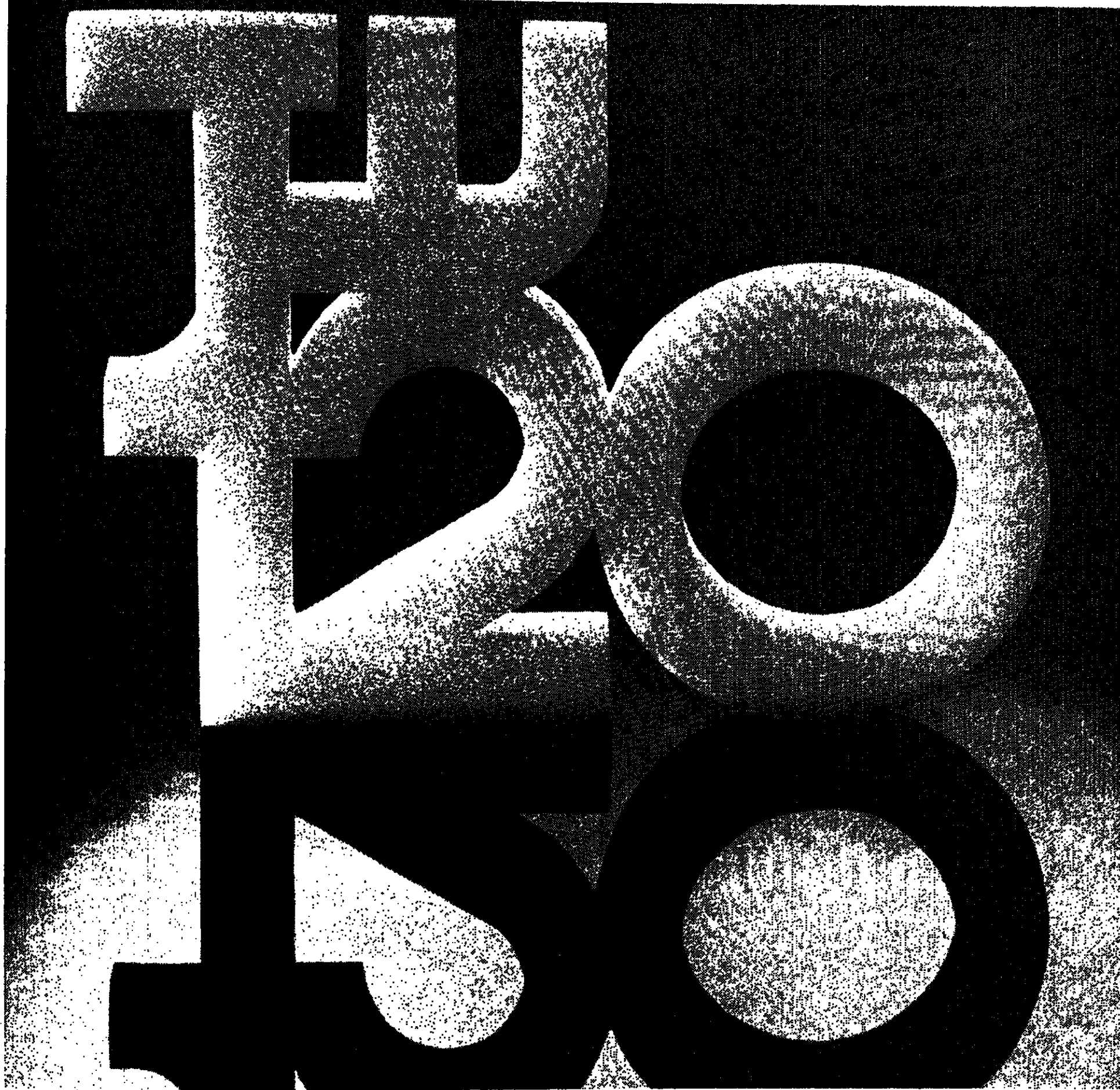
These are probably remnants from Crusader buildings razed to the ground in other parts of Jerusalem in the wake of its conquest by the Mamelukes in 1187.

According to the famous Orientalist Max van Berchem, the ground was littered with such remnants for almost a century, so that the builders of the mausoleum could easily have found decorative material for their purpose, rather than employing local stonemasons to make crude imitations of Crusader carvings.

IT IS EASY to imagine weary travellers over the centuries, pulling up the last hill on their journey to Jerusalem from the coastal plain, looking forward to the chance of resting for a while in the El-Qaymariyya precinct before making their way to their final destination in the city.

On the inner side of the wall that encloses the mausoleum, some large stones protruding at intervals and pierced in the centre by a hole still show us where they tethered their horses and mules as they took their ease in the shade of the olive trees. With or without the minaret, which was erected in 1891, only three years before Schick mentioned it on his map, this would have made a fitting subject for a Bartlett or a David Roberts. □

# 114% LINKAGE TO THE INDEX



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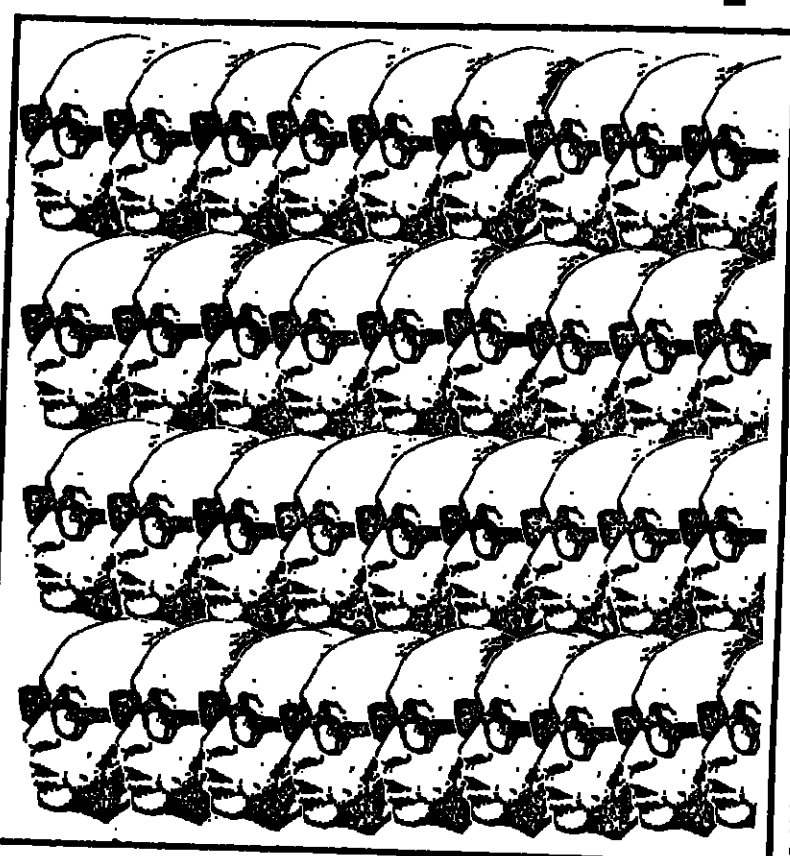
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# Inconceivable concept

AT THE INTERFACE of Ethics and Science lies a zone of Emotional Turbulence, whose root-cause is the incompatibility of the contending concepts and man's perverse endeavour to apply the woolly conceits of the former to the hard criteria of the latter. The latest storm concerns the novel technique of asexual reproduction, known by the unlovely name of cloning and the attending phenomena of bioethics. Cloning is a method by which a plant, an animal, in theory even a human being, can be reproduced from a body-cell nucleus containing a full set of chromosomes implanted in an egg-cell minus the nucleus, both from the same individual. This embryo would then be transplanted into a female to be carried to term.



In *His Image* could be taken for a piece of science fiction, were it not for the fact that the author claims it to be a true record of what is supposed to be the first successful cloning of a man child. The publisher has found it necessary to print the following note, or rather half-hearted disclaimer, on the fly leaf: *The account that follows is an astonishing one. The author assures us that it is true. We do not know. We believe simply that he has written a book which will stimulate interest and debate on issues of the utmost significance for our immediate future.*

IN HIS IMAGE. The Cloning of a Man by David M. Rorvik. London, Sphere Books, 198 pp. 5s.

THE STORY concerns Max, a childless multi-millionaire, who refuses to leave his hard-earned lolly to spendthrift foundations, and decides to order a cloned replica of himself. Max, by knowledge of DNA to grow modern standards, is an exceedingly viable being, as his bank manager will confirm, and as such the idea of duplicating of himself appears to have much merit.

## Wim van Leer

Wasn't it Professor Tawney who explained man's infidelity to female chastity as a safeguard to ensure that he was leaving his worldly goods to "the fruit of his, and not the milkman's, loins?" But even in the best regulated families, the offspring inevitably derives half its chromosomes from the lady in question. The xerox method of biological reproduction is free from the genetic dilution inherent in the sexual mode and, although less fun and by far more costly, at least you know in advance what you are getting for your money: In fact offspring-wise, an exact copy serves women who, through mechanical defects (usually of the fallopian tubes), cannot conceive.

biologists have used our knowledge of DNA to grow organisms, as in school we grew crystals on strands of cotton. Some have applied it to the study of cancer, and some have investigated the feasibility of non-sexual reproduction.

So far we have managed to clone carrots and, I am told, some syngeneic mice and frogs — a modest, useful, and significant achievement. But modern science has set its sights high, and nothing less than the cloning of man will do. All this is not to be confused with the sensational "test-tube babies," which are in fact embryo transplants. In the case of test-tube babies the egg fertilization with selected sperm is done *in vitro* in a host mother, and the resulting embryo is subsequently transplanted into the mother who will carry the offspring to term. It of offspring-wise, an exact copy serves women who, through mechanical defects (usually of the fallopian tubes), cannot conceive. Livestock breeders utilize the transplanted of high-quality offspring to inferior mothers and Crick have given us the key to months of pregnancy; when all cell function and behaviour our

bro? In human terms it could lead to jet-set ladies giving their embryos to their servants for completion (as once upon a time they provided their infants with wet-nurses) so as not to miss the season on the Cote d'Azur. But cloning is different.

NOW MAX, our millionaire, was willing to spend one million dollars on a son and heir. In case you are wondering what was wrong with the time hallowed method of whoopsey-do, well, it's had children "because the reproductive process, entailing as it did a chance alignment of hereditary factors in a veritable ocean of genes, went against his grain... Nobel Prize winners, such as Francis Crick, he noted, believed that having children should be considered at least as important as driving a car, and that prospective parents should be demonstrated to be in some way suitable or worthy before being 'licensed' to reproduce and assume the great responsibility of parenthood. He seemed eager to assure me that he had nothing against sexual intercourse, and was, in fact an ardent indulger." So some whoopsey-do after all.

ASIDE FROM MAX and his problem, Mr. Rorvik seems to have done his homework on biology and bio-ethics. The bibliography and copious footnotes do not serve only to reinforce the illusion of the "scientific events" described — they form the basis which help us to understand the technology and the attending moral and ethical conundrums. We find the scientists themselves none too sure, and whether cloning should be allowed, especially cloning of the human form. Is man entitled to "play God"?

I think Murphy's Second Law applies here: "If it can be done, it will be done." But since the result may be a human being, can it be done without the embryo's permission? Is this not an invasion of privacy — to saddle someone with the burden of living (especially in Israel) without his expressed consent?

I can't remember who ever asked me. But then I wasn't cloned. It just occurred the whoopsey-do way. Or so I was, post factum, informed. Yet all concerned feel that cloning is tinkering with the very fundamentals of life as we know it. Many scientists recoil from the deleterious effects the new technique could have in the hands of people of evil purpose, among whom I do not count Mr. Rorvik (in spite of his bizarre claims) for he is only displaying his wares in the marketplace in order to earn some money, which is by no means the worst of human pursuits. If *In His Image* is anything at all, it is a case study in the commercial exploitation of a highly emotional issue, and nobody ever lost money that way.

OF course, the — to me — most fascinating aspect of the creation, its endless diversity, the uniqueness of every living thing, is guaranteed by the chromosomal route of natural reproduction, would have to be sacrificed. But, states Mr. Rorvik, many scientists have faith that it may lead to better, kinder men. Be that as it may.

If I must bring "faith" into this, it is that nature in its wisdom has built a fail-safe fuse into the bio-system, which will not permit man to create life in his image rather than in His. If techniques are refined, successes booked, and the spectrum of cloning as a tried and tested alternative to sexual reproduction becomes a possibility, the argument will spill into the open and, I predict, with unprecedented force and acrimony: should cloning be banned, regulated, controlled, nationalized?

The churches, governments, scientific bodies, environmentalists and groups of concerned laymen will have to face the complex issues involved, and take a position. Those concerned with the quality of life in the widest sense of the word, and who wish to understand the issues as well as the technology, or do battle on the barricades, could do worse than read *In His Image* which, along with its visionary hokum, serves as a cram course in frontier genetics, larded with generous dollops of bio-ethics.

So *In His Image* is a hoax. So what? If I were writing science fiction, I too would do all in my power to make it sound like God's revealed truth, and if I could get an American publisher like Lip-pincott to publish this slice of malarky in their medical list, I would consider it a great achievement. And if, as a bonus, I could get the scientific community to rise to the bait and fill their learned journals by debating my phantasmagorias — well, there's no business like show business... It wouldn't harm the sale of the film rights, would it now? (Suggested titles: *Sometimes I feel like a motherless child*, *Laugh, clown, laugh*, or a Western called *The Cloning Ranger*.)

In the end we may yet shed a tear of gratitude for Max (he of the millions) who made it all possible. □

## The solar alternative

THE MESSAGE is crucial and Hayes makes it clear that it must be heeded if the world is to be saved from the dual mortal danger of contamination and political chaos resulting from abuse of nuclear power. The fact is that within two decades, world oil production will begin to decline. Since social change has always accompanied each energy transition, the perils accompanying the shift to a post-petroleum world will depend in large measure on the kind of alternative energy it uses. According to Hayes, the choices between solar and non-solar energy development being made today in Washington, Paris and

some plants produce hydrocarbons with a higher energy content than coal itself. New Delhi will describe society's future shape and limit its possibilities. Given that our aim is a society in which the average citizen is to have a share in making decisions which affect his everyday life, the author argues convincingly that "a solar-powered world would permit such a society to blossom — one with greater equity, freedom and cultural pluralism." A solar society, he asserts, would be thrifty, decentralized, simple and safe, while continued reliance on ever-larger, more expensive and technically complicated nuclear and coal facilities would make a better world far more difficult to achieve. Hayes' plea is as heart-warming as it is sensible and well-documented. □

## The solar alternative

THE fossil fuel used in the world. To be sure, sunshine is already harnessed in use for heating and cooling. More than two million solar water heaters have been sold in Japan and tens of thousands are in use in Israel — where, by the way, the author says much important technical work in the field has been done. The Solar Energy Industries Association estimates that by 1988, 11 million heaters could be installed in the United States. The more, can be seen as a 20-billion public kilometre storage battery for solar energy, while

ing argument in favour of one of them — namely to turn towards the sun. Between them, the nations of the world now use no more than one ten-thousandth of the power the sun provides. The roads alone each year contains by itself twice as much energy as all

THE MESSAGE is crucial and Hayes makes it clear that it must be heeded if the world is to be saved from the dual mortal danger of contamination and political chaos resulting from abuse of nuclear power. The fact is that within two decades, world oil production will begin to decline. Since social change has always accompanied each energy transition, the perils accompanying the shift to a post-petroleum world will depend in large measure on the kind of alternative energy it uses. According to Hayes, the choices between solar and non-solar energy development being made today in Washington, Paris and

IT IS NOW common knowledge that the world will eventually run out of petroleum, and sooner than many of us realize. Until quite recently, the obvious alternative was nuclear-generated power. The prospects, however, seem rather gloomy. Long-term contamination and its dangers apart, students of the subject believe that a nuclear-powered world would necessarily be a centralized and authoritarian one. With its obvious risks to all forms of life, its inherent vulnerability to human error and willful malevolence, and the uses to which it can be put by both states and groups, the nuclear option presents a grim future indeed. Meritfully, there are other alternatives, and Denis Hayes' book is an eloquent and convincing

## Rigging the game

THE RETURN of the Jewish People to Israel after 1,900 years of exile, in the face of every rational and material consideration, against all odds, all too often despite themselves, is one of the greatest themes in a century that otherwise is far more noted for darkness than for light. From the beginning, there were sudden turns in irony. In 1917 the British government issued the Balfour Declaration because it thought that the Zionist movement was a tremendously powerful political force among the Jewish people (false), which would swing the Jews in Russia behind the Allies (false), and keep Russia in the war (no way). By the time they learned their mistake, they were too far committed to the Zionist policy to turn back. To add to the complications, the Zionist leaders themselves never realized that the respect with which they were treated was born not of consideration, but of Gothic fantasy.

## Rigging the game



EXILE AND RETURN by Martin Gilbert. Jerusalem, Stelmatsky, 384 pp. IL150 (paperback).

## Martin Sieff

AND WHEN it was over, nothing at all had changed for the outside world. The Poles killed Jews with more ferocious pleasure than before; the successors of Roosevelt were as ready as ever with the compassionate remark and the bolted door; and the British, through it all, were still courteous and implacable, mouthing words of fair play and playing a rigged game. Jewish simply didn't want to come to Palestine.

For the Arabs in Palestine, however, even the few who did come were a few too many. Palestine's natives were not yet politically sophisticated; they had no distinctive national awareness to speak of; they had not yet learnt the value of media manipulation and a favourable image. But they were clear on one thing — they wanted to get rid of the Jews. The British, exhausted imperialists running out of time, wanted, above all, a quiet life, and they tried to resolve the impending collision between the irresistible Jews and the immovable local Arabs. Immigration quotas were juggled to appease the one without outraging

power in Germany in 1933, scores of thousands began to discover that there was nowhere else to go. British appeasement, so successfully tried on Hitler and Mussolini, reached its pinnacle in the satisfaction of Arab demands that were imagined where they were not exaggerated; and as the clouds of death gathered over Europe, the waves of Jewish refugees were told that a National Home was not a refuge. The storm burst, and the darkest fears of Zionist prophecy were fulfilled. The Diaspora became a death-trap and two million Jews and their cultural achievements were burnt in ovens and buried alive in lime.

Martin Gilbert has done this tremendous theme fine justice in *Exile and Return*. Viewed as a comprehensive history, the book is somewhat patchy. After a short, but well-balanced and excellent summary of the Jewish experience in the Diaspora, it covers the early years of the Zionist movement and the British im-

volvement in this mad adventure in masterful detail. The internal growth of the *Yishuv* after World War I and the emergence of Ben-Gurion are almost ignored. But Gilbert is one of the greatest living experts on modern British political history, and as an account of British policy and attitudes towards the Palestine Mandate, the Zionist movement, and the Jewish people, I doubt that this book will ever be surpassed. As World War II approaches Gilbert focuses on the Whitehall clerks who knew very well what was happening in Europe and consistently turned back the doomed with well-turned phrases of gleeful anti-Semitism in their elegant minutes. So widespread and deeply-rooted was this prejudice that Gilbert can portray a situation where Winston Churchill, in all his power and prestige as war-leader, still found himself consistently blocked by cabinet-level opposition (led by that great "humanitarian" Anthony Eden) and Foreign Office sabotage.

As a popular history, *Exile and Return* is everything it should be. It traces the early stages of a dream, how a great nation accepted the responsibility of bringing that dream to pass, how it betrayed that promise over the blood and torment of millions, and how the double-crossed and burnt left-overs and survivors took things into their own hands and finally brought the dream to reality, just as your prophet, Herzl, had predicted 50 years before: "If you will it, it is no dream."

AS ALWAYS, Gilbert's research and selection of apt quotes are faultless. He follows his favourite policy of letting the actors read their own lines. But there is, in addition, something that sets *Exile and Return* above and beyond a conventional history. When describing the Holocaust, and the actions of the miserable little pen-pushers who consigned thousands to their dreadful fate with a well-turned phrase, Gilbert hits heights of moral passion that are irrelevant to the academic historian, but unavoidable for the brave and honest man. The epic record of the birth of the State of Israel out of fire deserves no less. □

## Revolt

THE SHAZAR CENTRE'S manifold educational projects include also the publication of the "Issues in Jewish History" series, of which the latest is Meridot Hayehudim B'yemey Traianus מרידות יהודים בימי טראיאנוס (Jewish Rebellions in the Time of Trajan, edited by David Rokeah, 216 pp., price not listed).

This is a collection of 11 essays, eight reprinted from various Hebrew sources in which they originally appeared in the last four decades and three translations into Hebrew of articles that first appeared in other languages, dealing with various Jewish uprisings in different parts of the Roman Empire during the last two years of the Emperor Trajan's 20-year reign.

At that time, while Trajan was battling the Parthians in the east, Jewish revolts broke out in Cyrenaea, Egypt, Cyprus and Mesopotamia. They were ruthlessly suppressed, but not before they had cost the lives of — according to one source — 200,000 Romans and Greeks and had contributed to the collapse of Trajan's eastern campaign.

The ancient sources are not clear on many aspects of these events, and among the problems discussed in the volume under review is whether the uprisings really were some kind of orchestrated revolt against Rome, perhaps even conducted in concert with the Parthians and Armenians, or whether they were just a coincidental group of disturbances directed not against Rome as such but against the Jews' Greek neighbours, into which the Romans were dragged against their will and interest. □

Moshe Kohn

## Bridging the gap

MARCEL DUBOIS, the Dominican monk who is also a member of the department of philosophy at the Hebrew University, has published two books in the past year which present his ideas on the relationship of the Catholic church to the Jewish people and Israel. These books, in addition to an earlier booklet called "From the Paradoxes of Israel to the Mystery of Israel," provide the opportunity of learning more about his views which have been gaining influence in Christian circles in Israel and abroad.

*Vigiles a Jerusalem* is a collection of lectures, articles and interviews which covers a period of several years. Its title is suggested by the format of the book which is organized around the yearly cycle of Christian holidays, traditionally preceded by a nightly vigil. It also refers to the Biblical expression regarding the guardians of Jerusalem who diligently watch over the city. (I have appointed guardians to watch over your walls, Jerusalem, by day and by night — Isaiah 17:8).

While pointing to the high spiritual ideal of the "heavenly Jerusalem" which is cherished by most Christians, Dubois says that

the Christian mind and conscience today. *Vigiles* contains serious essays, such as the one dealing with the historical memory of the Jewish people as expressed in Passover literature and traditions. There is also a chapter on the Holocaust, which Dubois sees as the tragic culmination of Israel's role in divine suffering, understood by Christians through the sign of the cross. He apologizes to Jewish readers who may be offended by this analogy while asking Christians to bear it in mind as a key to the mystery and unique destiny of the people of Israel.

DUBOIS has been living in Jerusalem for over 15 years since he came to reside over Isaiiah House, a Dominican centre for promoting understanding of Judaism and Israel among its adherents. They have been both praised and criticized for saying some prayers in Hebrew and for the measure of success they have had. Dubois studied Hebrew in a

local ulpan soon after he arrived in the country and was instrumental in founding the Instrumental Research Fraternity and the Jerusalem Rainbow Group. The first group fosters scholarly exchange among the Christian theologians reading in the city, and the second holds monthly discussions on original contributions to religious subjects by an intimate circle of Jewish and Christian academicians. Both groups are considered significant signs of a new spirit towards the Bible, Judaism and the land of Israel.

MORE of Israel's role in divine history emerges in *Israel Poete de Dieu*. Dubois discusses some aspects on this subject found in the writings of Paul Claudel, the French poet, dramatist, diplomat and Catholic thinker who died in 1955. Dubois sees an interesting parallel between Claudel's poetic description of the vocation of the poet and his exegesis of the vocation of the people of Israel. He notes that both act as intermediaries between the temporal and the eternal, while possessing a highly developed sensitivity to prophetic vision and its relevance to the human predicament. Claudel expressed

unrestrained enthusiasm regarding Jewish hopes of finally fulfilling their promise in their own land, with Jerusalem rebuilt by them as a spiritual fountainhead for all of the faithful. DUBOIS' booklet on the paradoxes of Israel provides important keys for explaining Christian attitudes towards Israeli realities. Misconceptions and misleading ideas prevent true understanding of the Israeli identity which cannot be defined in religious terms only. Yet, it is wrongly presented when viewed as a modern nationalist like others. Dubois frequently quotes his spiritual mentor, the eminent Catholic theologian Jacques Maritain, who pressed urgently for a Christian re-evaluation of Jewish existence and was largely responsible for subsequent alterations in official attitudes. The Vatican's Nostra Aetate and the Document of the French Bishops are evidence of the changes which have come about slowly and painfully. Dubois feels that some recognition by the Jews of such efforts would encourage a new and fruitful relationship — whose ultimate purpose is not yet known by anyone. □

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# Ongoing situation

**THE DICTIONARY OF DISEASED ENGLISH: A Dictionary of Linguistic Fog and Fraud** by Kenneth Hudson. New York, Harper & Row. 267 pp. \$12.95.

**David Brauner**

"IT PAINS A MAN when 'tis kept close; And others doth offend, when 'tis let loose." The flatulence of Suckling's little couplet is excused by the equally flatulent speech of today as "anti-classical behaviour." Such is the foul and intangible hot air that has permeated to every corner of our language. It threatens to banish forever honest, logical and direct expression of thought.

Kenneth Hudson, a producer for the BBC, defines diseased English as that "which, either deliberately or unconsciously, is used with so serious a lack of precision that it ceases to be an effective means of communication and serves only to confuse or mislead." His is not a dictionary of usage, but of misuse and abuse. "Every page is meant to be a call to arms."

Foggy, fraudulent English is conceived by clever buggers, picked up and spread by less clever buggers who think it "sounds good," and foisted upon the public with editors' approval, because they are either afraid or ashamed to say they do not understand. And it works.

EMPTY, MEANINGLESS and superfluous words continue to inflate English at a rate which surpasses the growing worthlessness of the Israeli lira.

Israel radio recently reported that "good progress" was being made at the peace talks. I was relieved. At least "bad progress" wasn't reported. Another fighter for the rights of English, Edwin Newman, in his book *A Civil Tongue*, gave us "good compassion." In addition to the meaningless word, we can happily drop real ("it's the real thing"), definite ("a definite advantage") and situation ("the classroom situation").

Euphemisms, like cockroaches, should be flushed out and exterminated. Mr. Hudson holds the aerosol firmly in his hand, his finger is on the button, but he hasn't got them all.

The Chinese are accused of "manipulative methods" instead of bribery. "Financial services" have replaced money-lending.

The forms of linguistic aberration and the logic they reflect occur in words, phrases, sentences and longer passages. Where does it all lead? To this:

"It is untrue to state that two resolutions passed by the last session of UNESCO's General Conference deprive Israel of the benefits of belonging to the body. The Conference voted to apply sanctions to Israel and withhold assistance in the fields of education, science and culture."

Once a friend said to me, "We all shoot B.S. on exams, but you shoot refined B.S." Those were the results of our "tertiary education" — that's the educationalists' current word for higher or further education, that is, beyond secondary.

We recognize the disease by asking one simple question: "Does it make sense?" But to question the printed word is unholily affronting. What's more, it requires thought. Here, Hudson's brilliant introduction must speak for itself:

"An unprejudiced observer might well consider, from the evidence before his eyes and ears, that today's Britain, America or Australia has a vested interest in semi-literacy; we want and we get people who are just literate enough to fill in forms, read street signs and see what is on the label of a medicine bottle, but not sufficiently at home with language to prevent themselves from being drugged and seduced by commercial and political propaganda. Much of this propaganda truly qualifies for the label 'diseased English,' in that it is specifically and cunningly designed to work on the half-awake, half-informed mind. It aims neither at comprehension nor at clarity."

FROM A MENU: "Large breast of chicken." This is very subtle," observes Mr. Hudson. "A large breast of chicken must come from a large chicken! Small chickens, unlike small women, do not have large breasts. 'Breast of large chicken' could be taken to mean the chicken was old and tough.

# JUST WITH A PENCIL...

**Meir Ronnen**

APART FROM elements like talent, creativity and originality, all you need in order to make a work of art is a common lead pencil and a piece of paper. If you don't believe me, take a look at the Israel Museum Youth Wing's latest didactic exhibition, "From a Pencil."

In it you will see some masterpieces, gems from the Museum's collection: studies, drawings and sketches by Modigliani, Chagall, Picasso, Klee, Toulouse-Lautrec and Paoloni, all complete little compositions in themselves (and given added authority and importance by heavy, classical framing).

But the show also encompasses a much wider range of the uses of the pencil.

The opening panels show how a pencil is made and how the various degrees of hardness (or softness) of the graphite (a form of charcoal, not "lead") give such varied results. The commercial pencil has been available in a dozen different degrees, from "6B" to "6B," for over a century (incidentally, in the 18th century, "pencil" meant brush).

Each work in the show is accompanied by a panel asking the visitor to examine how the pencil was used, explaining how effects can be obtained by the use of outline, hatching, close shading and even smudging, or by a combination of all these methods, and how various degrees of texture and strength of tone can be achieved by using softer or harder pencils.

Compositions by Israelis like Alima and Micha Ullman demonstrate how the pencil can deliver a fully-fledged monochrome painting; while a work by Azene shows how even erasures can be compositional and textural factors.

Pencil has become a stock-in-trade of Israeli abstract-expressionism. The contemporary use of graphite in mixed-media paintings is seen here in the works of Tumarkin, Meirowitz and Cohen-Gan (Aroch and Raffi Lavie are notably absent); there are also some more "historical" examples by Roberto Matta and Rodin; the latter is represented with a superb pencil-and-watercolour sketch of a girl undressing.

A pencil is all you need to render a landscape: just look at the drawings here by Arlka and Anna Ticho. The earliest use of the pencil in landscape art here is a drawing of mountains in Sinal by an anonymous 17th century Flemish artist (was he really there?), while the latest is a realist drawing of a pair of jeans by Shirley Faktor, in which both hatching and tone are employed.

Of course the pencil is ideal for making notes and studies. There is a rare combination on show here: a 19th century oil painting of a family by Moritz Oppenheim accompanied by his original pencil studies for the figures. There are also some facsimiles of the notebooks of Cezanne and Gauguin, as well as a drawing for the plastic-and-water sculpture by Gyuia Kocice outside the Museum.

They all make it look so easy. Just take a piece of paper and a pencil and you'll see what I mean.

THE pencil also crops up in a few of the works in a fair Israeli group show of oils, watercolours and mixed-media works by Aviva Uri, Assa, Blumman, Raffi Lavie, Alima, Garbus, Gross, Nikel, Stomatsky and Kupferman (my choice this time is the Nikel). A freshly engaging departure: all the prices are right up there on the wall. (Printers Gallery, Ramban 23, J'lem). Till Jan. 25.

JERUSALEM'S Kiryat Shmuel quarter recently saw the opening of a "neighbourhood" gallery presenting a cross-section of figuratively based art and a few abstractions. There is an early Raffi Lavie, and a good Feingrah, in addition to some showy Litvinovskis and a number of etchings by Moreh, Fint and Jonathan Gerstein. (Timor Gallery, 19 Palmach). Till Jan. 21.

## Arrivaderci Roma

**Gil Goldfine**

ROMA! From Vasari to Piranesi, from Corot to Fellini, this charming metropolis has always been treated by artists with respect and veneration. For the humble visitor, however, the Eternal City is an eternal memory of contrast, its provocative beauty interspersed with muddled, bombastic facades. Its architectural core of classical grandeur has been strengthened by the paragons of Renaissance style and manouered by the flamboyant baroque only to be unhappily diminished in recent times by the swagger of Fascist pomposity and the subsequent horrors of contemporary eclecticism.

All this has been partially recorded in "Roman Tours," a set of 20 large, coloured etchings by ROBERT CARROLL, an American from Painesville, Ohio, who has lived in Italy since 1955. Rendered in a realistic style with slight overtones of the bizarre or the topographically surreal, Carroll succeeds in giving Italophiles a free Campanian holiday. The small intimate burrio is handled with the same directness as St. Peter's, the Piazza Vittorio or a colonial statue.

Carroll carves the Roman skyline into crisp outlines, adding overall tints of green, rust and cool violet grey to large sections of the print, regardless of obvious details. His draughtsmanship is occasionally unsteady and especially unresolved in compositions where illusionistic trickery replaces hard-core, observational drawing, the most positive aspect of Carroll's accurate illustrative sketching. (13 Gallery, 18 Hadolphin, Jaffa). Till Feb. 6.

GARY GOLDSTEIN'S abstracted subjects stand on the edge of surrealist fantasy in the realm of Matta, Klee and Arshile Gorky. But his free-wheeling, fractured images also correspond to Raffi Lavie's "touch" and Schwebel's splintered strokes of coloured, light-filled energies.

Goldstein senses reality through its psychological artery of man-behaviour, not doing. Faint reminders of his subject-matter haunt various layers of assembled paint, which is dissected into territorial shapes, strips and bits. The compositional pacing is streaked with linear marks (drawn or scraped) that break the placidity of earth-coloured fields. But the colour combinations are too often disturbingly rich, suggesting an Oriental opulence that exists for its own sake.

The painterly function of hue, in terms of weight and balance, is lost to concern with brush and style. Yet

Goldstein's charged formula for making paintings simply quenched my aesthetic thirst.

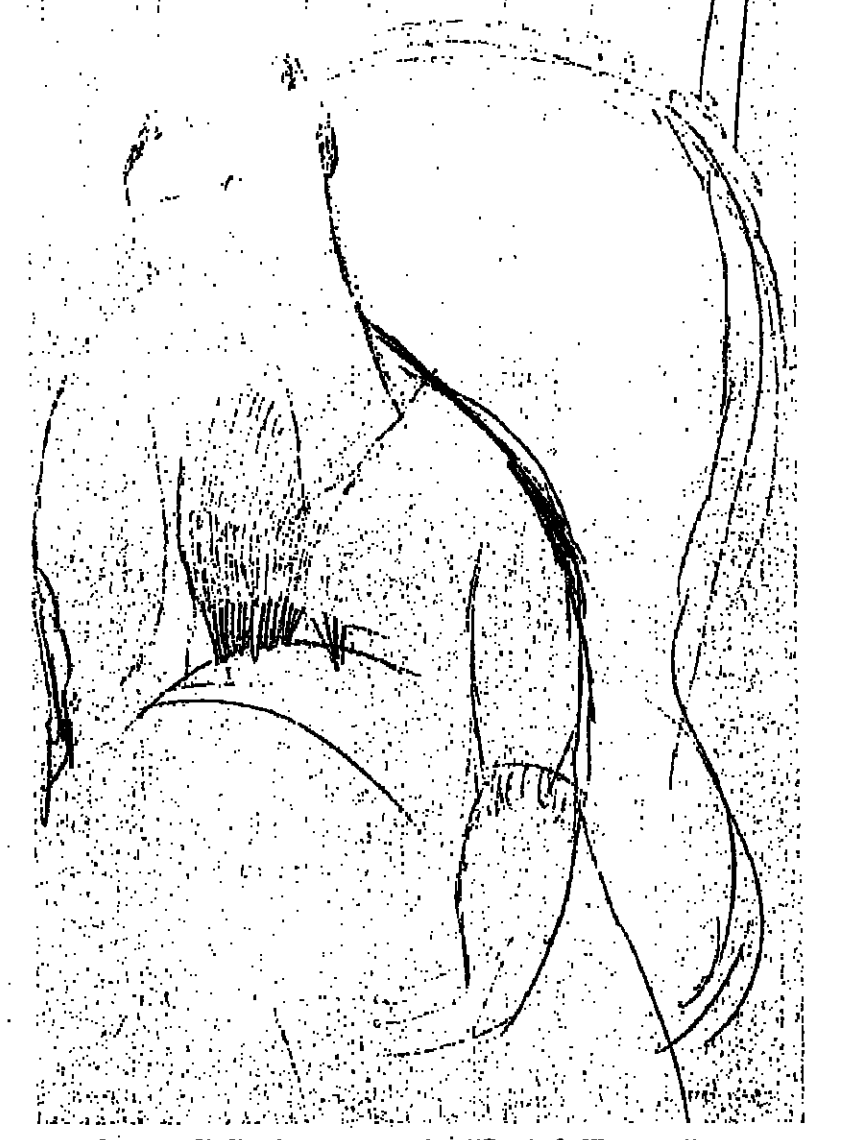
Goldstein, 28 years old, arrived in Israel last year. He is a member of Kibbutz Afikim and teaches painting at a high school in the Jordan Valley. This is his first one-man show in Tel Aviv. (Kibbutz Painting and Sculpture, 25 Dov Hoz, Tel Aviv). Till Jan. 28.

"LANDSCAPE WORKS" is a euphemistic handle for an uncohesive group of paintings, hangings and free-standing conceptual objects by SEARON KATZ, who recently arrived here from the U.S.

These non-objective, sometimes symbolic, works are tied to the life by nature of their murky tonal schemes centred around canvases of charcoal, amber and sepia sated with smaller, unattached spots of pure colour. One can assume that Katz's subjective proposition is tied to decay and decomposition, a 20th-century deathlike pallor that has settled over the "last" landscape, a scene of annihilation and eternal solitude.

This gallery space (actually a theatre-buffet-waiting room) is poorly equipped and pitifully lit. This, together with a slapdash presentation of the art, makes the show a failure — a major one for effort and a minor one for content. (Third Floor, 18 Yefet, Jaffa).

"NICHA" (Ninette Chauhd) was born in the Congo (Brazzaville), but this has little to do with her identification of the true aspects of primitive art, which her large, hedonistically woven, decorated masks attempt to emulate. Tied and tufted from earth-coloured raffia, dime store beads and hammered copper, these natural images in the finest arts and crafts tradition of Central Africa are totally devoid of a tribal spirit, containing only the barest hint of magical powers. At best, one or two could be passed off as oversized fetish dolls, while the rest just "hang around." (Deleon Richter Galleries, Sinitat Masal Arish, Old Jaffa). □



Amadeo Modigliani (1884-1920): "Seated Woman," graphite. ("From a Pencil," Israel Museum Youth Wing).

## Exhibitions in Haifa

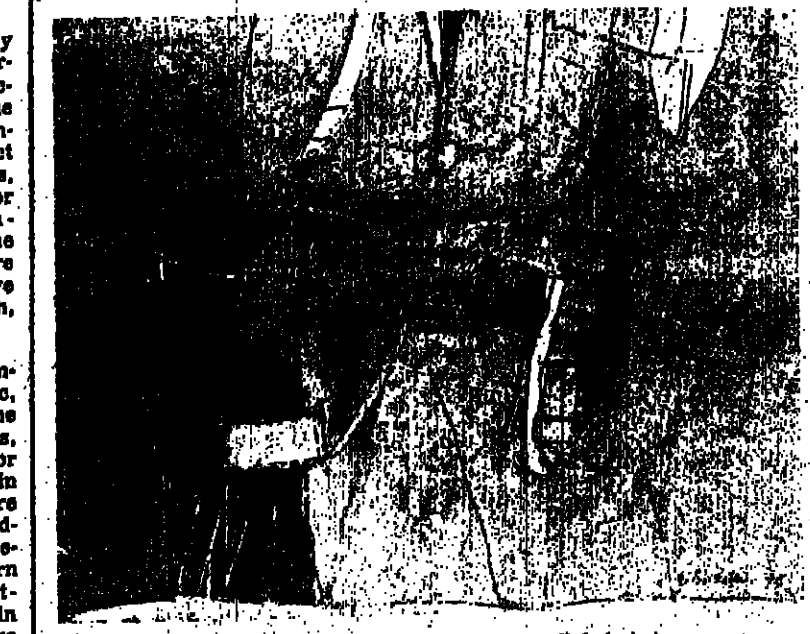
JOSEPH LOVEN shows untitled pastels based on colour within formal contours, mainly abstract although "concrete" in inspiration, such as a yellow flower (30). Elsewhere, a vertical axis bending upwards, changing from green to blue and purple, is recognizable. One senses that Loven is intent on seeing what colours can do, where they can take him, and on introducing perfect harmonies through an extremely variegated palette, generally just below the picture surface. Despite the emphasis on smooth harmony, the effect of this abstraction is, at times, quite powerful. A very polished show. (Beit Chagall, Haifa). Till Jan. 24.

BERNST KORBER shows an unusually wide range of subjects for him, particularly in the trend towards abstraction. The most successful is "The Swing" (oil) which, although not entirely abstract, contains abstract elements. Among the watercolours, "On the Carmel" (18) stands out for its feathery and lyrical impressionism. Of the pen drawings, the two most satisfactorily composed are of Salzburg (15 and 14). The figurative paintings are weak. (Beit Hagafen, Haifa).

TYTZEAK GREENFIELD does abstracted etchings on wood and plastic, mystical in spirit and containing the usual symbols: menorah, lions, Hebrew lettering, the circle, etc., for the most part entirely personal in their significance. The colours are somber and the composition is crowded, apart from a synagogue in blue-grey and what may be the Western Wall. However, the pent-up atmosphere gives way to the open air in the collages. Three items in brown are urban scenes backed by mountains

which, although closing the vista, still permit an expanse of sky. (Goldman's Gallery, Haifa).

JONATHAN GERSTEIN does watercolours over etchings, recalling the illustrations of early 19th century fairy tales, yet with realism and unwavering seriousness. Despite the stylistic period and the vague peasant clothing, there is a modernity in the subjects. Gerstein is aesthetically strongest in single figures, like "The Parasol." A good deal of talented charm. (Abba Khoushy Community Centre, Haifa). E. HARRIS



Gary Goldstein: painting (Kibbutz Gallery, Tel Aviv).

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מכאן אל האל



A breakthrough was achieved in the Rhodes talks with surprising speed: within a few days of the beginning of negotiations, the end talks became very amiable. President Harry Truman made good his promise of a \$100m. loan to Israel. The country girded its loins for the coming general election.  
Jerusalem, January 15-21, 1949.  
The Jerusalem Post was known as the Palestine Post until 13 April, 1960.

EDITORIAL

Coalitions and conscience

ISRAEL'S manifold problems, both immediately connected with the war and long-term deriving from the peculiar history of the Jewish people — problems which are not all paralleled in other countries — make it perhaps too much to hope that the coming elections will give one party the clear majority that would result from voting under a two-party system. Yet such a result would not only be in the interests of stable government, but also of a coherent policy. One has only to compare the orderly processes of legislation and administration in countries like the United States and Britain with the confusions and dangers elsewhere, where Cabinets depend on uneasy coalitions and change with every political breeze, making long-term planning impossible.

For good or ill, Israel has chosen proportional representation for its electoral system, as was inevitable in days past when the Congress electorate was scattered over the earth. It has the advantage of registering many shades of opinion, but it also has the disadvantage of inviting fragmentation and making it difficult for a Government to be formed except through combinations of parties, with the bargaining and resultant modification in the programmes of the partners sometimes so great as to amount to distortion of the voters' wishes. The flirting of some of the leaders of the Sephardi list with the Herut party, though by chance it did not proceed to a marriage, is a case in point.

Another example might be the not impossible joining of the orthodox groups with one or other of the parties which have not given any place to religious issues in their programmes.

Rhodes talks are now in final stages

By ARIEH WAILENSTEIN  
RHODES, Thursday, January 20. — The Israel and Egyptian delegations today received successfully. The first step has been taken by General W.R. Ralph Bunche, summing up the views hitherto expressed by both delegations in informal talks. The atmosphere at the conference was cordial. Dr. Walter Eytan, Israel's chief representative, negotiated with the Egyptian leader, (O. M. I. Seif Eddin). The Jewish and Egyptian delegates mingled together, and there was a strong spirit of cordiality between them in sharp contrast to the first meeting when both delegations passed each other without acknowledgment.

The State Council was told by Foreign Minister Moshe Shertok that agreement had been reached with Egypt in the Rhodes armistice talks on several points, but that these would not be binding unless agreement was reached on the entire issue.

Mr. Shertok also said that the "negotiations" with the Lebanon and "contact" with Trans-Jordan had not yet reached the stage of armistice talks.

(Moshe Shertok later changed his name to Moshe Sharett)



Refugees rejoice as the end of their Cyprus exile is in sight.

Bevin announces release of Cyprus internees

LONDON, Tuesday, January 18. — Despite the continuous rain and thick mud, the refugees are celebrating — cheering, singing and dancing Horrahs around giant bonfires which are to continue throughout the night.

According to authoritative sources in London, quoted by Reuters, Mr. Bevin's announcement means that the responsibility for deciding whether the 11,000 Jews detained on Cyprus shall be allowed to go to Palestine now rests with Dr. Bunche.

Britain cannot take the decision on her own responsibility, because it would mean introducing men of military age into Palestine in defiance of the Security Council resolution of last May, the correspondent adds.

U.S. Export-Import Bank grants \$100m. loan to Israel

WASHINGTON, Wednesday, January 19 (AP). — The U.S. Export-Import Bank today granted a loan of \$85 m. (IL.11.7m.) to Israel and earmarked \$65 m. (IL.21.7 m.) more for use later.

The credits are to finance the purchase in America of agricultural equipment, materials and services. The \$85 m. credit, as well as the \$65 m. earmarked, will carry an interest rate of 3 1/2 per cent annually and must be repaid in 15 years. The \$85 m. loan will assist in developing projects in communications, transport, manufacture and housing and public works.

The Bank said in a statement: "The agricultural projects, as well as projects to be covered by the \$65 m. earmarked fund, are part of an overall programme of the State of Israel for balanced economic development, designed to establish a self-containing economy for that country."

Projects to be financed under the loan include equipping 8,000 new farms, the rehabilitation, re-equipment and improvement of 26,000 other farms and 6,000 citrus groves, and the establishment of an irrigation system to provide water for 42,000 acres of new farmland.

Readers' Letters

The Editor, The Palestine Post Sir, — Now that I must decide which party to vote for, I should like to ask which of them stands with firmness for personal liberty and against bureaucratic restrictions (such as censorship and the need for exit permits)?

Which party fights against the idolization of the state and for the human being? I would give them my vote.

Yours, etc.,  
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(Name and address supplied)  
Jerusalem, Jan. 16.

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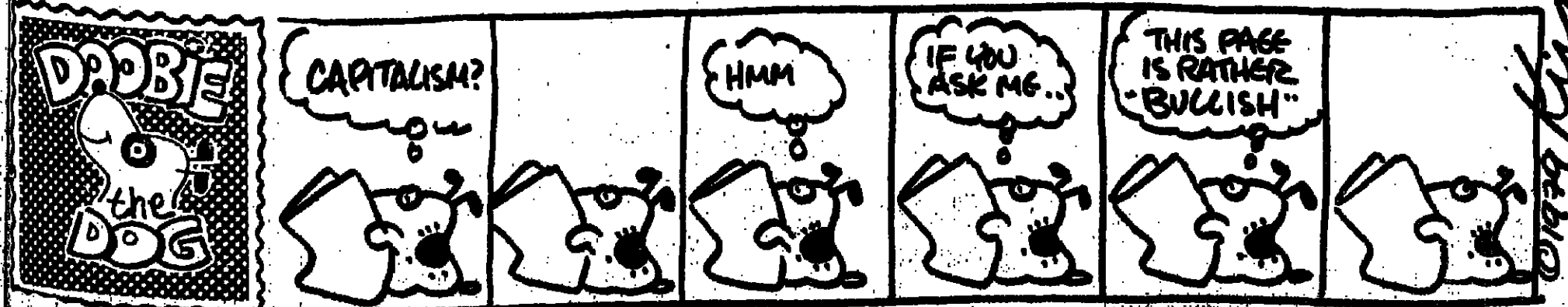
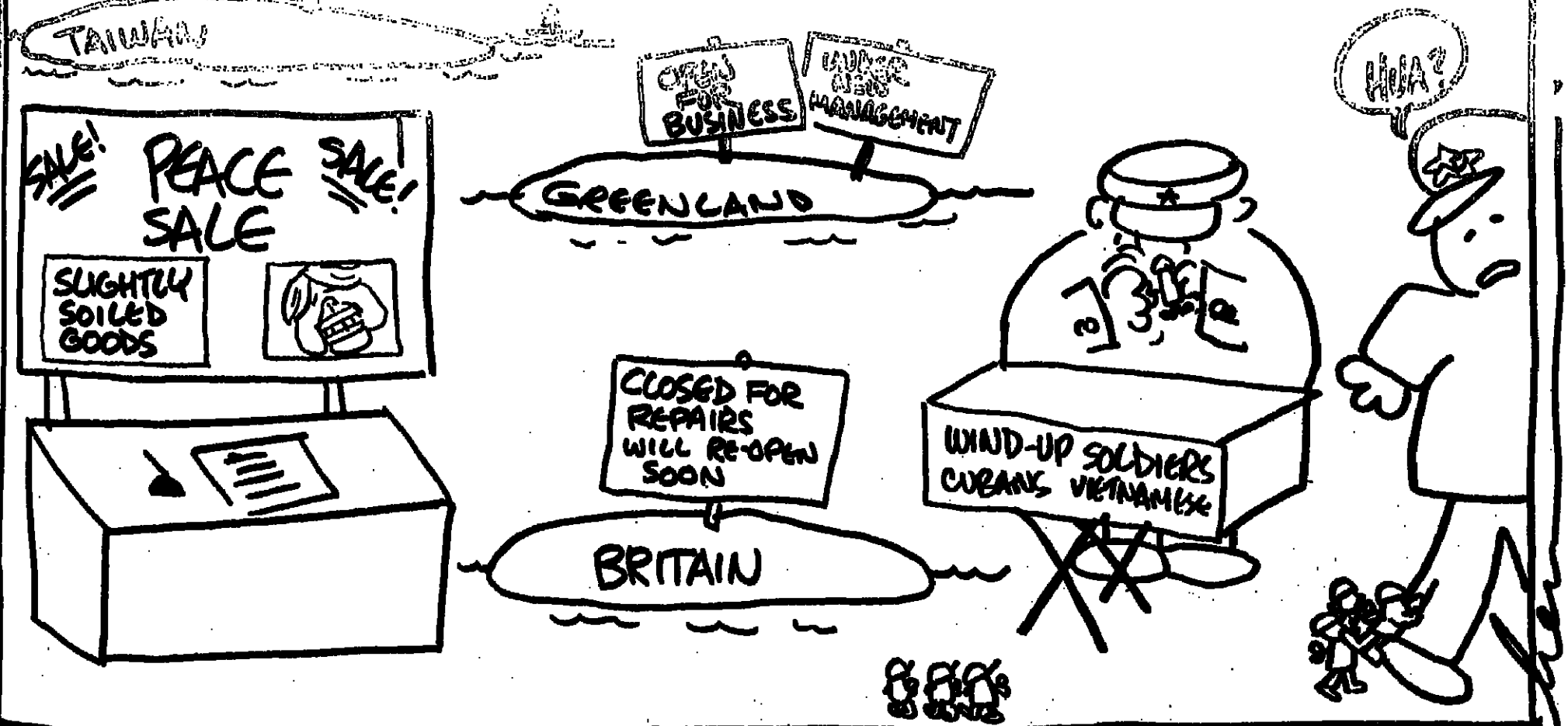
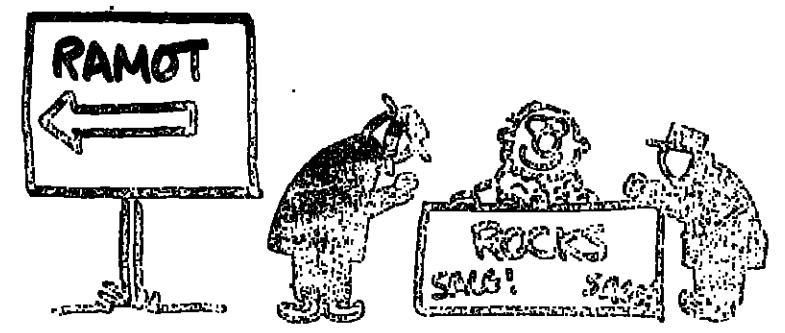
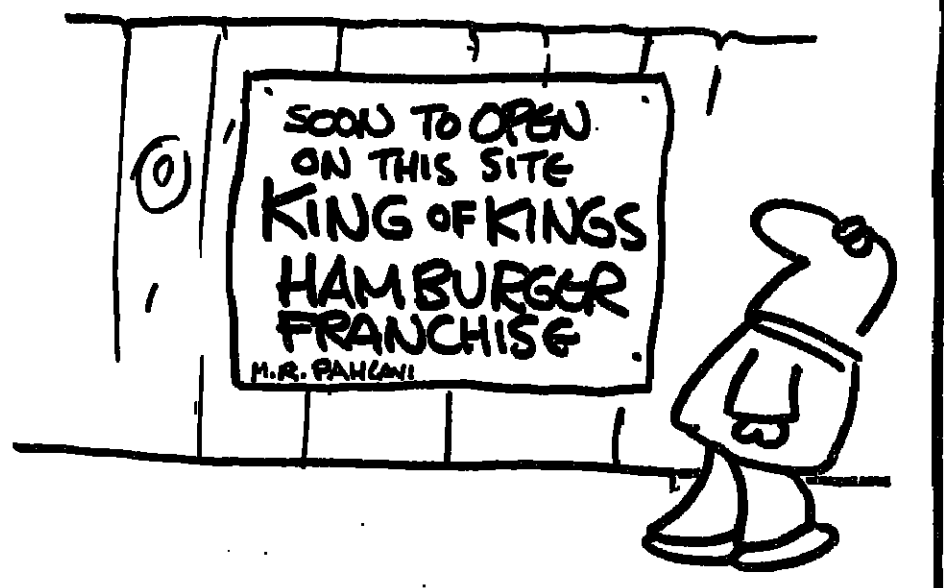
THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 19, 1970

The Weekend Dry Bones

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